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ABSTRACT

This study examines the attitudes individuals have towards the arts and what role the arts play in U.S. life. A survey was designed specifically to examine issues of funding of the arts by government, the role of arts in the education of children, and what effect the current economic recession has had on participation in and attendance at arts events. The research found that a decisive majority of people support government financing of the arts; there is a strong public mandate for including arts in education; and there is evidence that the recession has affected participation in and attendance at arts events. The findings of the study are reported in seven chapters: (1) The public mandate for government financial assistance to the arts; (2) Americans speak out on the place of the arts in education; (3) The public view of the individual artists in America; (4) Participation in and attendance at the arts; (5) The explosion of VCR's; (6) Patterns of book buying; and (7) Patterns of giving to the arts. Thirty-eight tables that convey the survey data are included, as are two appendices--one discusses the survey method and the other is a sample questionnaire. (DB)

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NATIONWIDE SURVEY OF PUBLIC OPINION

Prepared for the American Council for the Arts

Conducted by LH Research

Directed by Louis Harris

The Americans and the Arts 1992 Survey is sponsored by Philip Morris Companies Inc.

Study 920001

AMERICANS AND THE ARTS VI

Prepared for
American Council for the Arts

March 1992

Sponsored by:
Philip Morris Companies Inc.

Conducted by LH Research*
Directed by
Louis Harris
Chairman

*Not associated with Louis Harris and Associates, Inc.

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INTRODUCTION

This study of the attitudes toward and patterns of attendance and participation by the American people in the arts has been conducted at a special time in this country. For the past few years, the issues of funding of the arts by government, the role of arts in the education of the children of the nation, the ground rules for what is acceptable art in a democratic society all have become the subject of controversy and debate.

The purpose of this research is not to give definitive answers from the people on these and other subjects which are being intensely debated, but instead to shed factual and objective light on the basic role that the arts play in American life. This study probes in depth whether the arts are essential in the lives of America's citizens and whether people want to continue the support which has been given to the arts from both the public and private sectors.

This survey also has been conducted in the middle of what the vast majority of Americans feel is one of the deepest recessions that has gripped the country in some time. How the arts are faring in terms of attendance, participation, and contributions in this climate is important to determine.

In this study, priority was given to exploring in greater depth than ever before how people feel about the place of arts in the education of American children, especially the role of arts in the regular school curriculum. The study gave both parents and taxpayers ample opportunities to opt for not including the arts in the schools and for not paying for the teaching of the arts out of regular school budgets. By the same token, an effort was made to find out just what people feel children get out of the arts that may not be available in other parts of the school curriculum.

The issue of federal funding of the arts, along with state, county, and local government funding has been dealt with frontally in this study. Equal treatment was given to corporate, foundation, and individual financial assistance for the arts. The study also explored in detail specific amounts of tax increases, if any, that people would be willing to give to the arts.

The public's perceptions of individual artists, introduced first in Americans and the Arts V, have been extended in this survey to determine just how much people think individual artists should be helped and by whom, as well as whether the way artists are envisaged has been changing.

Once again, the impact of television, VCRs, and cable television on the arts has been explored. Special emphasis was placed on finding out what role VCRs play in the personal lives of individuals.

The essential trend lines of public attendance and participation in the arts have been measured again and the gains or losses in these areas are extensively documented.

In this study, for the first time, a whole battery of questions has been asked about people's reading habits, as well as what reading does for them as individuals.

This study was conducted personally by Louis Harris, who conducted the previous five studies. Mr. Harris now is the Chairman of LH Research, a new research entity, which has no association with his former firm, Louis Harris and Associates. However, Louis Harris and Associates was commissioned by Mr. Harris to do the sampling, field work, and computer tabulations for the study. Mr. Harris bears personal responsibility for the conduct of the study, its conception, its execution, and analysis. He is grateful to Milton

Rhodes, President of the American Council for the Arts, for his help in obtaining input from a wide spectrum of the arts and humanities communities regarding what areas should be probed. However, the wording of the questions and the methodology are the responsibility of Mr. Harris. This report is being issued in its entirety.

Philip Morris Companies Inc. has sponsored this study through a grant to the American Council for the Arts. As in the other three they funded, the substance has been the responsibility of Mr. Harris.

SUMMARY

In Americans and the Arts VI, the focus has shifted to reflect the changing environment facing the arts in the United States. Since the last study, conducted in 1987, the role of the federal government in supporting the arts has come into serious question. Across the country, there have been heavy cutbacks in the teaching of the arts in the school systems, to the point where some question whether the arts should be part of the school curriculum at all. Finally, the nation has been going through a deeply-felt recession, which likely has affected attendance at, contributions to, and participation in the arts.

Central to this study, therefore, is the key question: what is and what should be the role and importance of the arts in the life of the country? And, if the American people feel that the arts are a priority, then how much are they willing to pay in taxes to support the arts?

The Mandate for Government Financial Assistance to the Arts Remains Strong

Both in the presidential primaries of 1992 and in Congressional debates, serious suggestions have been made that the National Endowment for the Arts be abolished, as controversial grants by the NEA have become the center of major national attention. While this study does not address these specific cases, the principle of federal funding for the arts is explored thoroughly and in depth.

The results are clear-cut and decisive:

-- A 60-37% majority of the American people firmly support federal government financing of the arts, virtually unchanged from the 59-36% majority recorded in 1987. Majorities in every region of the country favor federal funding, led by the East at 64-34% and the South at 61-36%. When analyzed by

education, support ranges from a 58-40% majority among high school graduates to 69-29% among those with postgraduate degrees. By race, whites support federal funding by 55-42%, while blacks back it by a much higher 81-17% and Hispanics by an 80-20% margin. By gender, women support federal funding by 62-35% and men by 58-40%. By income, 63% of those with incomes of \$15,000-25,000 support federal funding, 64% of those in the \$35,000-50,000 bracket also support it, as do 61% of those in the \$50,000-75,000 bracket. Clearly, the arts have wide and broad-based backing on the issue of federal funding. It is fair to conclude that the arts are seen as important to middle income as well as low income families in this country. The only exception to this across-the-board support can be found by age. Young people support federal funding by 4 to 1 and those 30-49 by 2 to 1. But those over 50 oppose such funding by 54-43%.

A 63-35% majority also supports state government funding of the arts, down slightly from a 67-29% majority in 1987. At the county government level, a 60-38% majority backs funding of the arts, also down slightly from 63-33% five years ago. And at the municipal level, a 60-37% majority supports local government funding of the arts, also down from 65-30% in 1987. The declines of support at the state and local levels could well reflect the severe financial distress which those governments have been under in the past few years.

It is significant that the backing of government funding at the federal level is the one place where support has not fallen off. Indeed, when asked specifically about federal financial assistance to individual artists, there has been a turnaround since 1987. Then, a 51-46% majority opposed such grants. Now, a 52-45% majority favors federal grants to individual artists.

Support for private foundation giving to the arts has risen two points, from 80% to 82%. Backing for business contributions to the arts has declined two points from 80% to 78%, while the number favoring individual giving to the arts has gone up from 78% to 79%.

Clearly, there has been no visible sign of public disenchantment with financial support for the arts from either the public or private sectors over the past five years. The majorities are decisive and significantly high.

For the first time, the public was asked about the basic and underlying ground rules which should govern federal funding of the arts:

-- The principle of pluralism and diversity in the arts is endorsed by an 89-9% majority who agree with the view that "what people appreciate in the arts depends on the taste of each individual, so a wide diversity of artistic expression is desirable." An 84-13% majority also endorses the proposition that "in the end, good art is a reflection of the life and times of a nation and a culture, including expressions which support as well as criticize existing values."

-- In the area of governmental control over what artists produce, the public is equally decisive. By 80-17%, a majority believes that "in order for the arts to come forth with their best and most creative efforts, the arts need to operate freely, and with a minimum of government control." And, by 75-22%, a better than 3 to 1 majority also holds the view that "government can be helpful to artists in funding their work and in helping them gain recognition, but government must not dictate to the artist what the artist should create."

These heavy majorities spell out a clear-cut mandate for the government that federal control of the substance of what the artists create should not be a condition of federal funding.

When asked specifically if they would be willing to see their taxes raised to finance the arts at the federal level, a 69-30% majority would support raising their own taxes by \$5 a year, down from a 74-25% majority who felt the same in 1987. A 64-34% majority would be willing to have their own taxes raised \$10 to back the arts, also down from 69-29% five years before. A 56-43% majority would support raising their own federal taxes by \$15 to pay for the arts, but this is also down from 60-37% who felt the same in 1987. Finally, a 50-49% plurality would oppose having their taxes raised by \$25 to support the arts, a turnabout from a 54-44% majority previously.

Given the deep impact of the economic hard times, when people want tax cuts, it is significant that majorities are willing to see their taxes raised at all to pay for the arts. Today, the per capita spending on the arts is \$1.40, so the majority who are willing to see their taxes raised \$15 can be taken as yet another solid endorsement by the American people that the arts should receive financial assistance from the federal government. Indeed, past studies have proven conclusively that when government giving increases, private giving also increases.

The Strong Public Mandate For Including Arts in Education

Overwhelming majorities of the American people stand firmly in favor of children learning about the arts and participating in the arts as a required and regular part of the school curriculum. Nine in every 10 people feel that including the arts in education is important for children.

Between 8 and 9 in every 10 adults feel that the benefits to children in studying and participating in the arts are essential. It will "make them more creative and imaginative," "develop skills that make them feel more accomplished," "can make learning in school more exciting and interesting,"

"let them learn to communicate well in developing speaking and writing skills," "become tolerant of other cultures," "develop discipline and perseverance," and "learn skills that can be useful on the job."

At a time when many children drop out of school because they cannot see the relationship between what they learn and their life outside of school, the public feels the arts make a unique contribution to giving young people a discipline that can both enhance their own sense of achievement and provide motivation to stay in school and to apply themselves.

The depth of commitment to including the arts in education is evident in this survey. Big majorities want specific courses offered as part of the regular curriculum in schools, ranging from courses in writing poetry and stories, playing a musical instrument, drawing and painting, voice or singing, and music appreciation. Nine in 10 parents want their children to benefit from arts courses, which they did not have when they went to school.

The study put people to the acid test on how strongly they want arts in education. By 3 to 1, they want the arts to be "part of the regular school budget." By 58-40%, they favor requiring all students to complete at least one year of arts courses in order to graduate from high school.

Two other series of tough tests give final proof of the commitment to arts in education. First, when pitted against subjects viewed as indispensable to elementary and secondary education, a majority of the public sees the arts as "just as important for children to learn and be exposed to." The arts are seen "as important" as history and geography to 67%, "as important" as science and math to 60%, and "as important" as learning to read and write to 53%.

Finally, when asked if they would be willing to see some cuts in

spending in other parts of education in order to finance the arts, 69% favor cutting administrative expenses in the school system, 58% would cut extracurricular spending, and 57% would cut spending on sports to back spending on the arts.

By any measure, the American people are deeply committed to making arts a major, mainstream part of the curriculum of schools today. They are convinced their children should learn about the arts and participate in arts programs as an integral part of their education.

The Impact of the Recession on the Arts

Certainly when times are hard and money scarce, people are forced to cut back their personal expenditures. Entertainment obviously is one area which often suffers.

There is ample evidence that the current recession has put a crimp in the dramatic rise in participation in and attendance at arts events that marked the past two decades. Among 10 activities, declines were recorded in five: needlepoint, weaving, and other handicrafts; dance; singing in a choir or choral group; pottery or ceramics; and working with theater groups. Increases took place in painting and drawing; playing a musical instrument; photography; and writing stories and poems. The number participating in sculpture or working with clay remained constant.

In the case of attendance at arts events, of the seven major areas covered, four declined, two increased, and one remained the same. Those that declined since 1987 are live performances of plays, musical comedies, pantomime, and other theater; attendance at live pop concerts; attendance at live performances of dance; and live performances of classical or symphonic music by orchestras, chamber groups, or soloists.

Increases were registered by art museums and the opera and musical theater. Attendance at the movies remained the same at 72%, larger than all the others. The chief reasons for the declines cited by people are ticket prices being too expensive and the costs of baby-sitters, dinner out, and other costs -- all clearly related to the hard times people are facing.

Finally, in the case of individual giving to the arts, there has been a decline from 30% of the households who contributed in 1987 to 24% today. The median amount given, however, has slipped only slightly -- from \$61.60 to \$60.50.

CHAPTER I: THE PUBLIC MANDATE FOR GOVERNMENT

FINANCIAL ASSISTANCE TO THE ARTS

During the past 18 months, increasing demands have been made in the Congress and the private sector to cut back and even abolish federal financial assistance to arts organizations and individual artists, such as exists in the grant programs of the National Endowment for the Arts. The controversy over the arts, of course, has stemmed from the objections of members of Congress and organized grass roots efforts to specific grants made which have been called obscene or pornographic.

In past Americans and the Arts studies, measures have been taken of the levels of public support for funding the arts at the local, county, state, and federal levels. In this study, the trend questions were asked again:

-- Majorities of 60% or better firmly support government financial involvement in assisting arts organizations. At the federal level, a 60-37% majority feels that way, up slightly from a comparable 59-36% majority favoring such support in 1987. At the state level, an even higher 63-35% majority backs state funding of the arts, down from 67-29% five years ago. At the county level, a 60-38% majority supports government aiding the arts, down slightly from 63-33% in 1987. At the local municipal level, a 60-37% majority supports financial assistance, down from 65-30% five years ago.

When analyzed by key groups, here are the patterns of support and opposition to federal funding of the arts across this country:

-- By region, the East is the most supportive, backing federal financial assistance by a 64-34% margin, followed by the South at 61-36% and the Midwest and West at 57-40%. Majority support exists in every region of the nation.

-- By education, every group also backs federal funding, but support

is highest among the best educated. Those with a high school education or less favor funding by 58-40%, those with a four year college degree by 56-44%, while those with a two year college education support it by a higher 65-33% and those with a postgraduate degree back financial help by the federal government by 69-29%.

-- By race, the pattern is interesting, with whites supporting federal funding by 55-42%, and blacks by a higher 81-17% and Hispanics by an almost equivalent 80-20% margin.

-- By gender, women support federal funding by 62-35%, while men back it by 58-40%.

-- By income, the pattern varies greatly bracket by bracket. For example, the four highest support categories are drawn from disparate groups: 61% among those in the \$15,000 or less group and 63% from those with incomes from \$15,000 to \$25,000. At the other end of the scale, 64% of those in the \$35,000-50,000 bracket favor financial help from the federal government, a view shared by 61% of those in the \$50,000-75,000 bracket. By the same token, however, those in the highest category, \$75,000 and over, favor federal help only by a narrow 50-46% margin.

-- The biggest differences, however, can be observed by age. Among young people 18-29, backing for federal funding of the arts rises to 78-21%. Among those 30-49, it is a substantial 64-34%. However, among those 50 and over, a 54-43% majority opposes the federal government giving financial assistance to arts institutions.

Observation: In analyzing the demographic patterns of support and opposition to federal funding of the arts, it is striking that all regions of the country, all strata by last grade of school finished, all races, and all income levels support funding. However, the division by age is sizable, with those under 50 heavily in favor of funding the arts, while those over 50 opposed by 5-4. However, clearly the dominant sentiment among nearly all groups in the country is to favor continuation of funding of the arts by the federal government.

Private sector financing of the arts meets with even higher levels of support: 82% believe foundations should help, up two points from 1987; 78% feel business and corporations should contribute, down two points in five years; and 79% feel individuals should help financially, up one point since 1987. Even though majorities see real merit in government giving financial sustenance to the arts, the American people do not expect that government will finance the arts alone.

A parallel series of questions was asked about direct financial assistance to individual artists. Traditionally, backing for direct aid to individual artists has always been at a lower level than to arts organizations. In this latest survey, some interesting patterns emerge:

-- In the case of the federal government a 52-45% majority of the public now favors giving financial aid to individual artists. Five years ago, a 51-46% majority opposed that. Thus, sentiment has turned around in favor of such support. By contrast, a 50-48% plurality opposes individual grants to artists at the state level, virtually unchanged from the 50-47% level of 1987. And in the case of local government, a 54-43% majority opposes giving financial assistance to individual artists, up a bit from the 52-46% opposition before.

-- A much higher 66-31% majority favors business giving financial aid to individual artists, down 3 points from 1987, while 82% favor individual donors supporting artists, but down from 88% in 1987.

Observation: Given the controversy over NEA grants to individual artists, it is interesting and perhaps significant that the only category where public support for government to give financial assistance to individual artists has risen since 1987 is at the federal government level.

As in past Americans and the Arts, the public was asked if it were willing to see its taxes raised to give more funds to the arts. The range tested was from \$5 more per family to \$25 a year. The results show a slight decline from the 1987 levels:

-- Support for a \$5 increase in their own taxes to support the arts now stands at 69-30%, down from a comparable 74-25% back in 1987.

-- Backing for a \$10 raise in the family's taxes to help finance the arts is 64-34%, but this is down from 69-29% five years ago.

-- The number who would support a \$15 raise in their own taxes if it were earmarked for the arts now is 56-43%, less than a comparable 60-37% back in 1987.

-- Finally, a 50-49% plurality, a stand-off, would oppose raising their own taxes by \$25 a year to help pay for the arts, a turnaround from the 54-44% majority who favored such a tax hike five years ago.

Observation: Clearly, there has been a marginal decline in people's willingness to have their own taxes raised to finance the arts in the United States. Nonetheless, the fact remains that a clear majority would be willing to pay \$15 more a year in taxes to give more to the arts at the federal level. Given the deep feelings of financial pain being endured by fully 72% of the public, who say they are in some financial distress, the 56-43% willing to have a \$15 tax increase for the arts can be viewed as somewhat remarkable.

In back of these concrete trend measures lies another set of views that sizable majorities of Americans have about how the arts should be operated in a society such as this:

-- An 89-9% majority believes that "what people appreciate in the arts depends on the taste of each individual, so a wide diversity of artistic expression is desirable." Clearly, a sense of pluralism in the environment for artistic expression is deeply felt.

-- By 84-13%, another sizable majority agrees that "in the end, good art is a reflection of the life and times of a nation and a culture, including expressions which support as well as criticize existing values." Here, the central role of art as a real reflection of society at a given moment in history is valued, but criticism is viewed positively as well.

-- By 80-17%, another majority firmly believes that "in order for the arts to come forth with their best and most creative efforts, the arts need to operate freely, with a minimum of government control." This, of course, is the basic condition attached to governmental financial help for the arts: that governmental control should not go along with such grants.

-- By 75-22%, better than 3 to 1 majority holds the view that "government can be helpful to artists in funding their work and in helping them gain recognition, but government must not dictate to the artist what the artist should create." Here the value of funding is appreciated, but not at the cost of dictating to the artist what he or she should create.

Observation: These results indicate clearly that the American people possess a fundamental conceptual understanding of what the ground rules are for artists and arts organizations to operate creatively in a free and voluntary society, such as exists in the U.S. Basic is a sense of pluralism, or respecting the right of artists to pursue different modes and forms of expression, as well as differing points of view. Equally basic is the recognition that diversity is probably a critical criterion for great art to be produced. Finally, however, while they favor governmental support for the arts in concrete financial form, the American people are convinced that such grants must not and cannot be taken as a signal that the government then can censor or dictate what the artist should produce. This commitment to diversity in artistic expression, and minimum governmental control obviously is basic not only to the arts, but to human existence in a society such as this.

Within these ground rules, the American people by close to a 2 to 1 majority also favor continuing federal funding for the arts. Clearly, despite some public manifestations to the contrary, the voice of public opinion solidly backs federal funding for the arts, not exclusively, but in partnership with the private sector. Indeed, past studies have proven conclusively over the years that private funding increases when responsible federal funding points the way both to where financial backing is needed, and also what specific organizations and individuals are recognized nationally for their competence and professionalism -- an indispensable aid to private givers.

CHAPTER II: AMERICANS SPEAK OUT ON THE PLACE OF THE ARTS IN
THE EDUCATION OF THEIR CHILDREN

By a margin of 91-8%, an overwhelming majority of the American people believe it is important for children of school age "to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." This has not basically changed from a comparable 89-11% majority recorded in 1987. In both studies, a 60% majority felt such school-based exposure to the arts for children is "very important."

The reasons for this nearly unanimous feeling about having children learn about and participate in the arts were spelled out by sizable majorities of the people in this study:

-- 97% feel that by learning about the arts "children become more creative and imaginative."

-- 94% feel they "develop skills that make them feel more accomplished."

-- 93% feel that "the arts make learning in school more exciting and interesting."

-- 91% say the arts help children "learn to communicate well in developing speaking and writing skills."

-- 90% feel that exposure to the arts in school makes children "become tolerant of other cultures."

-- 85% believe that the arts benefit children by helping them "develop discipline and perseverance."

-- 80% think that when children in school learn about and participate in the arts, they "learn skills that can be useful in a job."

Observation: Clearly, parents and non-parents alike view the process of young people learning about the arts and participating in the arts in school as a special experience, unlike nearly any other part of what they might do in school. They feel they become "more creative and imaginative," "learn to communicate well," "develop discipline and perseverance," and "become more tolerant of other cultures."

However, perhaps the most significant impact of arts education, most feel, is two-fold: "they help children develop skills that make them feel more accomplished" and "the arts make learning in school more exciting and interesting." Recent research in education has shown clearly that when children learn skills which can be manifested in their home and family, then they learn more, perform better, remain in school longer, and achieve at a much higher rate. The arts represent an area where such achievement is manifest and helpful. The additional contribution of learning about art making the entire school experience "more exciting and interesting" cannot be underestimated.

Finally, it is also significant that 8 in 10 adults are convinced that in studying the arts, children can "learn skills that can be useful in a job." Thus, the arts, viewed as esoteric and even an indulgence by some, obviously are seen by the vast majority of Americans as a crucial and central experience in education which can enhance the entire educational process and give children new-found confidences and a sense of inclusion that education at the primary and secondary levels desperately needs today.

The study tested the extent to which the American people believe that specific arts disciplines should be made a part of the regular and required curriculum of the schools, or whether they should be part of an after-school non-credit program, or not included in the school experience at all. The results are overwhelmingly in support of including arts in the regular curriculum, integrated with the mainstream of children's education. Majorities ranging from 2 to 1 to 4 to 1 favor such credits for courses in writing stories and poems, playing a musical instrument, drawing and painting or sculpture, voice or singing, and music appreciation. Marginally higher majorities feel the same about including the arts in the regular curriculum during regular school hours five years ago. A smaller 58-36% majority would include photography or filmmaking in the regular curriculum as well.

By 91-8%, a large majority of the public nationwide feels that it is important for children to learn about the arts and to develop artistic skills

in school. Part of the reasons parents feel as they do about the inclusion of arts in the curriculum is manifest in the 89-6% majority who say they would like their children to be able to enjoy and benefit from the arts and cultural experiences at school which "were not available to me when I went to school."

In order to really test whether or not parents support arts in education, a series of tough threshold questions was asked to determine the level of support for the arts in education:

-- A 76-20% majority feels that arts courses in the schools should be paid for "by the school system as part of the regular school budget," virtually unchanged from the 74-21% majority who shared that view five years ago.

-- Yet another test was whether to make it a requirement for graduation for a student to have completed at least one year of arts courses. The answer came back from the public by 58-40% that it wants precisely these kinds of standards put into education in the schools.

-- Perhaps the acid test came when the arts as courses in school were pitted against "learning math and science," "learning history and geography," and "learning to read and write well," all obviously viewed as basic to education. The results show that 67% feel that learning about the arts is "as important" as learning about history or geography, 60% that the arts are "as important as learning math and science," and 53% that learning about the arts is "as important as learning to read and write well."

-- Finally, the arts as a specific expenditure were pitted against three other areas in the school budgets -- sports, extracurricular activities, and administrative expenses in the school system. The result was decisive: a 69-26% majority favors cutting administrative expenses in the school system before cutting spending on the arts, a 58-34% majority would favor cutting expenditures for extracurricular activities before cutting spending on the arts, and a 57-39% majority would cut spending on sports before spending on the arts.

Observation: It is patently apparent that the American people today favor including the arts in the curriculum in their childrens' schools. What is more, sizable majorities are willing to see cuts in administrative expenses, sports, and extracurricular activities if need be to keep the arts in the curriculum.

Perhaps more extraordinary is the fact that when pitted against such basic elements of education as math and science, history and geography, or even the basics of learning to read and write well, the arts still sustain majority backing as being "as important" as these indispensable parts of education.

Over 9 in 10 Americans simply feel that education of the young will not be complete if the arts are excluded from the curriculum, made optional, or made an "extra" activity after school. Indeed, they will object to efforts not to include the arts in the regular curriculum, paid for out of the regular school budget.

By majorities of close to 10 to 1, the people are convinced that the arts provide an exciting and deeply enhancing experience in education which not only helps to add greatly to the confidence of young children, but also make the process of education much more exciting and interesting for those students. And, they feel the arts give them skills useful in later life.

Taken together, this is a powerful endorsement of arts in education at a time when the arts are being systematically eliminated from school budgets and from the school experience itself. Such cutbacks of the arts are deeply disturbing to overwhelming majorities of the American people.

CHAPTER III: THE PUBLIC VIEW OF THE INDIVIDUAL ARTIST IN AMERICA

In 1987, for the first time in this country, public views about individual artists were measured. In this study, those benchmarks were updated and new dimensions explored:

-- By 90-8%, a sizable majority believes that individual artists "have to be deeply dedicated and determined people to survive as artists," down slightly from a 92-6% majority who felt that way back in 1987. This is recognition that without special dedication, it is unlikely that creative art will be produced.

-- By 82-13%, a majority also agrees with the view that individual artists "are often overlooked for long periods of time, even though they have real creative talents," identical to the results five years ago. This, of course, is the phenomenon well known to any serious artist that one can go for long stretches of one's life without recognition and that this is part of the inherent experience of being an artist.

-- An 81-17% majority feels that individual artists "are highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live in," down two points but essentially comparable to the 83-14% majority five years ago. This is additional evidence of the understanding of the basic role that artists play in the fabric of life.

-- By 77-18%, a majority also feels that "because they are independent workers and they often don't have health insurance, there should be artist's insurance available to individual artists as it is to most other workers." Obviously, most artists are not part of group health plans which are common in the private sector in America. Individual policies are expensive. Thus, most Americans would favor some plan to allow artists to obtain health insurance. This question was asked in this survey for the first time.

-- A 71-22% majority believes that most artists "work very hard for very little money," up from a 65-26% majority in 1987. The public obviously appreciates the financial sacrifices most artists make, especially during a period of recession.

Two common negative charges made about individual artists meet with majority rejection, as they did in 1987:

-- By 56-29%, most Americans do not give credence to the claim that individual artists "tend to be hard people to get along with," more positive today than the 51-33% majority who disagreed with it five years ago.

-- By 66-27%, a better than 2 to 1 majority rejects the view that individual artists "generally are not well-disciplined people." In 1987, a 63-26% majority also rejected this negative view.

This study also took another look at how the American people feel about programs common in Canada, France, the Netherlands, and Scandinavian countries where governments and private sector sponsors "set up special funds that sometimes buy the work of developing artists, sometimes give artists direct grants of money, and sometimes set up professional training facilities for artists." In the U.S., almost no such programs exist.

By 70-26%, a sizable majority of Americans would like to see such public-private efforts established to help artists sustain themselves financially.

Observation: It is evident that backing for and understanding of individual artists has increased over the past five years. Perhaps sensitivities that have been developed during a recession have increased public empathy for the plight of the artist. But the deep sense of appreciation for what artists do, and their potential, clearly runs deep in American society. Specifically, a better than 2 to 1 majority would like to see a program established to provide medical and health care benefits for individual artists.

This heightened feeling of community and caring for others is evident in yet other results of this study. For example, 98% feel that "it is important that people learn to work together for

the good of the community, despite different backgrounds and cultural heritages." And, 95% believe that "because in 30 years, a majority of our school children will come from racial minorities, who will make up the workforce of the future, we must be concerned with what happens to them." A 90% majority also concurs in the claim that "exposure to the arts and humanities gives people knowledge about themselves and their cultural past and that of their neighbors which helps give them confidence to overcome hard times." Here, the role of the arts in explaining the identities of people and cultures in society is acknowledged as an important factor.

-- There is, however, another side to this generally positive view. A majority of 81% shares the view that "when people are deeply worried about their own plight, they find it difficult to have sympathy and understanding for others who are different from them." This is the opposite side of the coin to the earlier answers. This makes the importance of community as well as the empathy Americans feel for artists and their commitment to funding arts organizations all the more significant, even when people are preoccupied with their own personal needs.

CHAPTER 1V: PARTICIPATION IN AND ATTENDANCE AT THE ARTS

Along with much of commerce, particularly the retail trades, the arts have always been hard-hit during difficult economic times. Many of the arts are heavily dependent on paid attendance. This study provides details on the impact of the recession on participation in and attendance at the arts.

At the same time, individual participation in the arts, which had reached record highs during the 1970s and 1980s, also has faced a very real challenge because of the current recession. Participation in the arts often requires at least minimal investment in equipment or instruments or shoes or other special purchases, which can be difficult in times of economic trouble.

Participation in the Arts

The results of the inventory of individual participation in the arts show relatively little change over the past five-year period. Here is the rundown for the 11 activities asked about:

-- The number who are involved in photography has held relatively constant, up slightly at 49% now, compared with 48% back in 1987. Those most involved in photography are residents of the East, big cities, young people under 30, and the best educated people.

-- 38% report doing needlepoint, weaving, or other handicrafts, down from 41% five years ago. Most active here are older people, women, and low income people.

-- 35% report being involved with dance, ballet, modern dance, aerobics, or jazz dancing, compared with 38% five years ago. Most active in the dance are young people, college graduates, women, and middle and upper income people.

-- 28% play a musical instrument, compared with 27% in 1987. This is most popular in the East, among the young, the best educated, Hispanics, low income people, and those in the highest income brackets.

-- 32% engage in painting, drawing, or computer art, up from 26% five years ago. Painting is particularly popular in the West, among young people, and among the better educated.

-- 25% report writing stories or poems, up from 23% previously. This activity is most popular with big city dwellers, young people, those with postgraduate degrees, and people with incomes of \$35,000-50,000.

-- 17% sing in a choir or some other choral group, compared with a higher 21% in 1987. This type of activity is most popular in the South, in rural areas, among the young, women, blacks, and lower income groups.

-- 12% are involved with pottery or ceramics, compared with 14% five years ago. Most involved are those who live in the West, women, and lower income people.

-- 7% are involved with sculpture or with clay, the same as in 1987. This is most popular in the West, among young college graduates, and Hispanics.

-- 4% now say they work with a local theater group, compared with 5% in the 1987 study. Theater is most popular in the Midwest, among the best educated, Hispanics, and high income people.

-- In a new item added this year, 33% say they have enrolled in a course in a local college or university. Most involved are young people under 30, those with a two year college education, a postgraduate degree, Hispanics, and those with the highest incomes.

Observation: While in six of the ten categories tested on a trend basis there has been a decline in participation, the other four show a

net increase. The growing areas are photography, playing a musical instrument, painting or drawing, and writing stories or poems. All are marked by two characteristics: they are favorites among those with the most education and among the young.

By contrast, declines have been registered in needlepoint, choral groups, and pottery, all associated with less well educated and lower income people, probably more hard-pressed in this time of recession.

It is significant that those making use of a local college or university are more likely to be the better educated, the more affluent, and the young. Some years back, it was widely predicted that the elderly would lead the way toward a return to part-time education. But that apparently has not been the case, at least over the past five years.

Attendance at the Arts

Out of seven major disciplines in the arts which are measured on a trend basis, four declined in attendance, two increased, and one remained the same.

Here is the pattern of attendance for the seven areas:

-- The movies have remained constant at the rate of 72% who attend them, the same as five years ago. Most frequent attenders can be found among the young, residents of big cities, those in the West, those in the \$50,000-75,000 income bracket, and the best educated.

-- 59% report going to a live performance of plays, musical comedies, pantomime, or other theater, but this is down from 62% five years ago. Those who attended most are high income people, those who live in the East, in big cities, the best educated, and those in the 50-64 age group.

-- 55% report that they have attended live popular music performances by popular singers, bands, and rock groups, down from 57% in 1987. Most frequent attenders are the young, those in the Midwest, in the big cities, the college educated, and high income people.

-- 53% have visited an art museum that exhibits paintings, drawings, or sculpture, compared with 51% five years ago. Heaviest attenders are found among those in the East and West, and the young, high income, and best educated groups.

-- 22% have attended a live performance of ballet or modern dance, folk or ethnic dance, or jazz dance, down from 30%. Attending most frequently are women, blacks, high income people, those in the East and West, in the big cities, and those with the best education.

-- 24% have attended live performances of opera or musical theater, up one point from 1987. Most frequent attenders are those in the higher income groups, the cities, and those with the best education.

-- 23% report having attended a live performance of classical or symphonic music by orchestras, chamber groups, or soloists, down from 27% in 1987. Those above the norm can be found in the West, in the big cities, those 50-64, the best educated, those in the \$25,000-50,000 income bracket, and those with incomes of \$75,000 and above.

Observation: It is evident in analyzing the groups who have attended events that the audiences have been dominated by the young, those on the East and West coasts, higher income and better educated people, and those in the cities. Striking is that these heavy attenders are not suburban residents, not those in the South and Midwest, not men, and not those 30-49 years of age. This would indicate a selective pattern of mobility and interest, no doubt a reflection both of personal and cultural priorities, as well as the means to pay to go out to arts functions, especially in the evenings.

Corroborating this trend in attendance is the pattern of frequency of attendance. Of the seven basic disciplines -- the movies, theater, pop music concerts, and opera and musical theater -- all registered declines in the number of events attended in the past year. Classical music frequency attendance numbers remained static over the period, while two groups went up: dance and art museums.

When asked the reasons they have not gone out more frequently to

performances such as music, theater, and dance, the top reason cited, up 7 points in five years, is "ticket prices are too high," undoubtedly a reflection of the economic times. A second reason, cited by 31%, is that the places where the performances are given are not convenient to where they live. This is followed by 23% who say it is too difficult to find a parking space. Other prominent reasons are: the cost of paying a baby sitter and worry about going out at night.

In the case of museums, the top deterrents are difficulty getting from home to the museum, trouble finding out information about which exhibits are being shown, lack of parking space, and a feeling the quality of what is exhibited is not good enough.

Music: Trends in Listening and Buying

In the area of music, the frequency people report listening to classical music on recordings or on the radio has remained remarkably consistent over the past five years, with 20% saying they listen to such music frequently. Interestingly, the number reporting buying compact discs, tapes, records, or recordings of classical music has gone up from 20 to 28%. This may be a reflection of the changing of collections from records to tapes to CDs, as much as it is an increase in the number who have taken to buying such recordings.

Perceived Benefits from the Arts Remain High

Despite some indications of decline in attendance, the values people feel they derive from the arts remain high. Here is a roster of what people report they get out of the arts:

-- 71% say the arts "are a positive experience in a troubled world," up 2 points from 1987.

-- 70% say the arts "give you an uplift from everyday experiences," up 3 points from five years ago.

-- 70% say the arts "just give you pure pleasure to experience or to

participate in," down two points from 1987.

-- 61% say the arts "allow you to find a source of creative expression and experience that is rare," down from 65% five years ago.

Finally, when asked "if there were no arts available here in this community," would they personally miss them, a 68-30% majority say they would, compared with 67-32% five years ago, scarcely any change.

Observation: Taken together, the levels of participation in the arts and commitment to the arts reinforce previous findings. To link those who participate and those who attend is a significant issue for the future. There is an enormous potential here -- in terms of involvement, but even more important in terms of building a constituency. How to bring the two together is a fundamental challenge to the arts community.

CHAPTER V: THE EXPLOSION OF VCRs

Over the past five years, the number of households who subscribe to cable TV has gone up from 52 to 62%, a rise of 10 points.

In contrast, the growth of VCR ownership has jumped dramatically over the five-year period from 54% in 1987 to a current 82%, a rise of 28 points. Highest penetration of VCRs has taken place in the East and West, among those 30-49 years of age, the better educated segments of the population, the higher-income households, and those who attend art museums, classical concerts, pop concerts, opera and musical theater, and the theater the most.

However, on frequency of renting movies or other video recordings, the trend since 1987 is slightly down -- from a median number of 22.0 to 21.6. Nonetheless, fully 40% of all those who use VCRs report that they are "increasingly watching a movie or some other performance on a video cassette instead of regularly scheduled programs on TV."

Observation: Over the past five years, the United States has undergone a radical shift in its entertainment capacity. The vast majority of Americans now have the option of looking at TV programs on cable, or, more likely, of planning their own entertainment through the use of VCRs. It is little wonder that network television has declined rapidly. The proliferation of the entertainment market is likely to continue apace as pay TV and other offerings increase. Fully 56% of the owners of VCRs say they would like to buy or rent cassettes of top-flight concerts or other performing arts. The potential for the arts on these media still has not really been tapped.

CHAPTER VI: PATTERNS OF BOOK BUYING

For the first time this year, at the suggestion of key humanities groups, measures were taken of the frequency of book buying and reading habits.

Fully 59% of the adult population of the United States reports reading books frequently and 40% say they buy them frequently. Reading and buying is heaviest among residents of the East and West coasts, in the big cities, among those 30-49 years of age, among those with a college or postgraduate education, among women, among blacks, and those in the highest income brackets.

When asked what reading books did for them, what they get out of reading, big majorities readily agree on the benefits:

-- 90% say reading books "lets you learn about other people's lives."

-- 84% report that book reading "gives you an uplift from everyday experiences."

-- 79% say that reading books "lets you get away from your problems."

Observation: Not only does book reading permeate a major segment of the American people, but the perceived benefits are almost universally agreed on -- escape, learning about the way others live, and uplift. Book reading ranks as a major leisure-time activity compared to any other form of entertainment.

CHAPTER VII: PATTERNS OF GIVING TO THE ARTS

Since 1987, the pattern of individual giving to the arts has changed, with the number who say they made a contribution, dropping from 30 to 24%. The biggest declines were registered in the South, the Midwest, the West, the big cities, the suburbs, among the young, among the college educated, among heavy attenders of art museums, dance performances, live opera and musical theater, among those who own VCRs, and those who subscribe to cable TV.

At the same time, the distribution of the dollars that have been contributed did not change materially, with art museums moving up one point, theater companies down a point, symphony orchestras up two, dance companies down one, united arts funds down one, opera companies down two, choral groups up one. The biggest gainer was school arts funds, up a full 5 points from 3 to 8%.

In terms of the dollar amount given, the median came to \$60.50, off slightly from the 1987 amount of \$61.60

Observation: Given the perceived severity of the current recession, the decline in individual giving to the arts is not unexpected. The real problem, however, can be observed among those who are heavy attenders of the arts. This is the hard-core group of contributors for many institutions, and their attitudes indicate the impact of hard times.

While existing patterns of support continue, they have not kept pace with inflation. There are some danger signs which need to be recognized, given the precarious financial condition of the arts. Certainly there continues to be a broad level of public support for government aid to the arts. There also is significant specific support for the involvement of the arts with schools. A key challenge, at least in the short run, is to find ways for these two real dimensions of support to be translated into additional financial assistance that can make up the losses produced by the recession.

TABLES

Q1a,b

Table 1

IMPORTANCE OF THE ARTS TO THE COMMUNITY

Q1a. Whether or not you are personally interested in having facilities such as museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important?

Q1b. How important do you think it is to businesses and the economy of this community to have facilities such as museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important?

	<u>1a.</u>		<u>1b.</u>	
	Importance to Quality of Life in the Community		Importance to Business and the Economy	
	<u>1992</u>	<u>1987</u>	<u>1992</u>	<u>1987</u>
	%	%	%	%
Very important	48	61	40	50
Somewhat important	36	27	42	33
Of minor importance	9	7	12	10
Not at all important	4	4	5	4
Not sure	3	1	1	3
Important	84	88	82	83
Not important	13	11	17	14
Not sure	3	1	1	3

Q.2

Table 2

PARTICIPATION IN THE ARTS

Q. Let me read you some activities some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least once in a while or not.

Personally Participate In:

	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
Engage in photography	49	48
Do needlepoint, weaving, or other handicraft	38	41
Dance ballet, modern dance, aerobics, jazz dancing	35	38
Play a musical instrument	28	27
Paint, draw, or engage in computer art	32	26
Write stories or poems	25	23
Sing in a choir or other choral group	17	21
Make pottery or ceramics	12	14
Make sculpture or work with clay	7	7
Work with a local theater group	4	5
Enroll in a course in a local college or university	33	X

Q. 3, 4a, 5a, 6c, 6e, 7a, 9a, 9b

Table 3

ATTENDANCE AT ARTS PRESENTATIONS IN PAST YEAR

Q.: Approximately how often did you go to the movies in the past 12 months?
 Q.: Do you ever go to any live performances of plays, musical theater, pantomime, or other kinds of theater, or not?
 Q.: Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?
 Q.: What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. -- do you ever go to such classical music performances, or not?
 Q.: What about live performances of opera or musical theater -- do you ever go to live opera or musical theater performances, or not?
 Q.: And what about dance performances -- do you ever go to live performances of ballet or modern dance, folk or ethnic dance, or jazz dance, or not?
 Q.: How many times, if any, did you visit art museums or art galleries that exhibit paintings, drawings, sculptures, etc., during the past 12 months?

	1992			1987		
	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure
	%	%	%	%	%	%
Movies	72	28	*	72	28	*
Live performances of plays, musical comedies, pantomime, other theater	59	40	1	62	38	*
Live popular music performances by popular singers, bands, rock groups	55	45	-	57	43	*
Visits to art museums that exhibit paintings, drawings, sculpture	53	46	1	51	49	*
Visit to science, or natural history museums or history museum	48	51	1	46	54	*
Live performances of ballet or modern dance, folk or ethnic dance, or jazz dance	22	78	*	30	69	1
Live performances of opera or musical theater	24	75	1	23	76	1
Live performances of classical or symphonic music by orchestras, chamber groups, soloists	23	77	*	27	72	1

Q. 3, 4b, 5b, 6d, 6f, 7b, 9a, 9b, 12b

Table 4

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES

Q.: Approximately how often did you go to the movies in the past 12 months?

Q.: Approximately how many times did you go to live theater performances in the past 12 months, not counting any performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live popular music performances in the past 12 months?

Q.: Approximately how many times did you go to live classical music performances in the past 12 months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of opera or modern dance in the past 12 months, not counting those performances by your children in connection with school or classes?

Q. : And what about dance performances -- do you ever go to live performances of ballet or modern dance, folk or ethnic dance, or jazz dance, or not?

Q. : How many times, if any, did you visit art museums or art galleries that exhibit paintings, drawings, sculptures, etc., during the past 12 months?

Q.: Over the past 12 months, about how many movies or other video recordings have you rented to play on your VCR?

Q : Over the past 12 months, how many times did you visit science, or natural history museums, or a history museum?

	<u>Median</u>	
	<u>1992</u>	<u>1987</u>
	#	#
Movies	4.2	4.7
Theater	2.2	2.4
Popular music	2.1	2.3
Classical music	1.8	1.8
Ballet, modern dance, folk/ethnic dance, jazz dance	2.3	2.0
Art museums/art galleries	1.9	1.7
Opera/musical theater average	1.4	1.6
Science, natural history, history museum	1.2	1.4
VCR rentals average	21.6	22.0

Q. 6a.

Table 5

FREQUENCY OF BUYING CDs, RECORDS, TAPES OF CLASSICAL MUSIC

Q.: How often would you estimate you buy compact discs, tapes, records, or recordings, of classical music -- do you buy classical music or recordings frequently, every once in a while, only occasionally, or almost never?

	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
Frequently	9	6
Every once in a while	19	14
Only occasionally	25	20
Almost never	28	36
Never(vol.)	18	23
Not sure	1	1

Q. 6b.

Table 6

FREQUENCY OF LISTENING TO CLASSICAL MUSIC ON RECORDINGS OR ON RADIO

	<u>1992</u>	<u>1987</u>
	%	%
Frequently	20	20
Every once in a while	20	21
Only occasionally	27	24
Almost never	21	22
Never(vol.)	12	12
Not sure	*	1

Q. 8

Table 7

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO
PERFORMANCES OF THINGS SUCH AS MUSIC, THEATER, AND DANCE

Q: I would like to read to you some reasons people have given us why they do not go out more often to performances of things such as music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for your not going out more often to live performances?

	1992				1987			
	Major Reason	Minor Reason	Not A Reason At All	Not Sure	Major Reason	Minor Reason	Not A Reason At All	Not Sure
	%	%	%	%	%	%	%	%
Ticket prices are too high	36	31	31	2	29	30	38	3
It is too difficult to get from here to places where performances are given	31	29	38	2	29	25	45	1
It is too difficult to find a parking place	23	24	52	1	24	26	49	1
The cost of hiring a baby-sitter, eating out, and other such costs, are more than I can afford	22	27	48	2	20	22	58	*
Going out at night is a real worry	19	22	58	1	16	20	63	1
Tickets are usually too difficult to obtain	15	26	58	1	16	29	54	1
Performances are usually given in neighborhoods or areas I prefer not to visit	14	22	63	1	11	23	65	1
The quality of performances given in this area are not usually worth the time, troubles, or money	13	34	50	3	12	24	62	2

*Less than 0.5%

Q 9c.

Table 8

REASONS WHY PEOPLE DO NOT GO TO MUSEUMS MORE OFTEN

Q.: I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all?

	1992				1987			
	Major	Minor	Not A Reason	Not Sure	Major	Minor	Not A Reason	Not Sure
	%	%	%	%	%	%	%	%
It's too difficult to get from here to museums	25	25	50	*	27	25	48	*
It's difficult to get information on what museum exhibitions are going on	21	30	48	1	18	28	54	*
It's difficult to find parking space	21	30	48	1	19	26	53	2
The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile	14	25	58	3	14	27	57	2
It's too expensive to go to museums	10	22	66	2	8	21	69	2
Exhibitions are usually presented in neighborhoods or areas I prefer not to visit	9	20	70	1	9	22	68	1
I don't feel comfortable going to museums	3	17	77	3	5	20	74	1

Q. 10a.

Table 9

WHAT PEOPLE GET OUT OF THE ARTS

Q: Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

	1992			1987		
	<u>Do</u>	<u>Don't</u>	<u>Not</u>	<u>Do</u>	<u>Don't</u>	<u>Not</u>
	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>
Just give you pure pleasure to experience or to participate in	70	28	2	72	25	3
Are a positive experience in a troubled world	71	25	4	69	26	5
Give you an uplift from everyday experiences	70	29	1	67	30	3
Allow you to find a source of creative expression and experience that is rare	61	35	4	65	32	3
Have become more important as a result of television, which makes young people more aware of the value of entertainment	56	41	3	X	X	X

Q. 10b

Table 10

HOW PEOPLE WOULD FEEL IF NO ARTS WERE AVAILABLE IN THEIR HOME COMMUNITY

Q.: If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

	<u>1992</u>	<u>1987</u>
	%	%
Would miss very much	26	28
Miss only somewhat	42	39
Miss hardly at all	30	32
Not sure	2	1

Q. 11c.

Table 11

TREND ON LIKELIHOOD TO VIEW MORE ARTS PROGRAMS ON TV

Q.: If more programs on the arts were on TV, would you certainly view such arts programs, probably view them, probably not, or certainly not view them?

	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
Certainly view them	14	13
Probably view them	58	57
Probably not view them	22	24
Certainly not view them	5	5
Not sure	1	*

Q. 11d.

Table 12

SUBSCRIBE TO CABLE TV OR PAY TV

Q.: Do you subscribe to cable television or pay TV, or not?

	<u>1992</u>	<u>1987</u>
	%	%
Subscribe	62	52
Do not subscribe	38	47
Not sure	*	1

Q. 12a.

Table 13
TREND IN VCR OWNERSHIP

Q.: Do you own a video cassette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

	Own VCR:	
	1992	1987
<u>Total Nation</u>	82	54
<u>Region</u>		
East	83	59
Midwest	80	53
South	80	48
West	86	57
<u>Size of Place</u>		
Cities	84	54
Suburbs	83	56
Towns/rural	78	49
<u>Age</u>		
18-29	85	61
30-49	92	71
50-64	83	44
65 and over	56	14
<u>Education</u>		
High school or less	77	47
Some college	86	64
College graduate	92	65
Postgraduate	91	64
<u>Sex</u>		
Men	83	59
Women	81	49
<u>Race</u>		
White	83	53
Black	73	49
Hispanic	89	65
<u>Income</u>		
\$15,000 or less	62	27
\$15,001-\$25,000	78	53
\$25,001-\$35,000	86	66
\$35,001-\$50,000	95	72
\$50,001 and over	97	77
<u>Heavy Attenders of:</u>		
Art museums	86	62
Classical concerts	86	65
Pop concerts	89	65
Dance performances	X	68
Opera and musical theater	86	62
Theater	89	66

Q. 12b.

Table 14

TREND ON RENTAL OF VIDEO CASSETTES

Q.: Over the past 12 months, about how many movies or other video recordings have you rented to play on your VCR?

	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
Median number of cassettes rented	21.6	22.0

Q. 12d.

Table 15

HOW MUCH USE OF VCRs IS REPLACING VIEWING TV

Q: Do you find that you are increasingly watching a movie or some other performance on a video cassette instead of watching regularly scheduled programs on TV, or hasn't this happened to you?

	Increasingly Use VCR Tapes	Do Not	Not Sure
	%	%	%
<u>Total Nation</u>	40	59	1
<u>Age</u>			
18-29	50	50	-
30-49	46	53	1
50-64	26	72	2
65 and over	16	79	5
<u>Education</u>			
High school or less	36	63	1
Some college	48	51	1
College graduate	37	62	1
Postgraduate	46	53	1
<u>Race</u>			
White	40	60	*
Black	39	57	4
Hispanic	46	54	-
Subscribe to cable TV	38	61	1

Q. 13a.

Table 16

IMPORTANCE OF EXPOSURE OF SCHOOL-AGE CHILDREN
TO THEATER, MUSIC, DANCE, AND OTHER ARTS

Q.: Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibition of paintings and sculpture, and similar cultural events -- would you say it is very important, somewhat important, of minor importance, or not at all important?

	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
Very important	60	60
Somewhat important	31	29
Of minor importance	6	8
Not at all important	2	3
Not sure	1	*
Important	91	89
Not important	8	11
Not sure	1	*

Q.131

Table 17

ATTITUDES TOWARD OFFERING CLASSES IN THE ARTS IN PUBLIC SCHOOLS:
TEACH FOR CREDIT, AFTER-SCHOOL NON-CREDIT, OR NOT OFFERED AT ALL

Q.: Some people think that classes in the arts for children should be taught in the public schools, just as math or science, or English. Other people think that such classes should be given, but only after school or as a non-credit activity. And still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, or should it be an after-school/non-credit course, or should it not be offered at all?

	1992				1987			
	Teach for Credit	After- School Non-Credit	Not At All	Not Sure	Teach for Credit	After- School Non-Credit	Not At All	Not Sure
	%	%	%	%	%	%	%	%
Writing stories or poems	80	17	2	1	83	13	2	2
Playing a musical instrument	74	24	1	1	82	16	1	1
Drawing, painting, or sculpture	72	24	3	1	78	18	3	1
Voice or singing	65	32	2	1	75	21	3	1
Music appreciation	70	26	3	1	75	20	3	2
Art appreciation	70	25	4	1	73	22	4	1
Photography or film-making	58	36	5	1	63	29	7	1

13j.

Table 18

WHETHER ARTS COURSES IN PUBLIC SCHOOLS SHOULD BE PAID FOR
BY THE SCHOOL SYSTEM AS PART OF THE REGULAR SCHOOL BUDGET

Q.: Do you think that arts courses such as the ones we have just discussed -- whether offered for credit or not -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget, paid for by those who can afford it?

	<u>1992</u>	<u>1987</u>
	%	%
Paid for from regular school budget	76	74
Not paid from regular school budget	20	21
Should not be offered at all (vol.)	1	*
Not sure	3	5

Q. 15

Table 19

WHETHER GOVERNMENT, BUSINESS, FOUNDATIONS, AND INDIVIDUALS
SHOULD PROVIDE ASSISTANCE TO ARTS ORGANIZATIONS

	<u>1992</u>			<u>1987</u>		
	<u>Should</u> <u>Provide</u> %	<u>Should</u> <u>Not</u> %	<u>Not</u> <u>Sure</u> %	<u>Should</u> <u>Provide</u> %	<u>Should</u> <u>Not</u> %	<u>Not</u> <u>Sure</u> %
Foundations	82	15	3	80	14	6
Business and corporations	78	19	3	80	17	3
Federal government	60	37	3	59	36	5
State government	63	35	2	67	29	4
Municipal	60	37	3	65	30	5
County government	60	38	2	63	33	4
Individuals	79	18	3	78	19	3

Q. 16b.

Table 20

EXTENT TO WHICH INDIVIDUAL PROFESSIONAL ARTISTS SHOULD RECEIVE
FINANCIAL ASSISTANCE FROM GOVERNMENT AND BUSINESS

Q: Do you think that (READ EACH TIME) should help individual professional artists, if they need financial assistance to continue their artistic professions, or not?

	<u>1992</u>			<u>1987</u>		
	<u>Should</u> <u>Help</u> %	<u>Should</u> <u>Not</u> %	<u>Not</u> <u>Sure</u> %	<u>Should</u> <u>Help</u> %	<u>Should</u> <u>Not</u> %	<u>Not</u> <u>Sure</u> %
Business/corporations	66	31	3	69	28	3
Federal government	52	45	3	46	51	3
State government	48	50	2	47	50	3
Local government	43	54	3	46	52	2
Individuals	82	16	2	88	10	2

Q. 16a.

Table 21

PUBLIC VIEWS ABOUT INDIVIDUAL ARTISTS IN AMERICA

Q.: Now I want to ask you about individual professional artists. These are people who have demonstrated some real talent and had professional training to be actors, painters and sculptors, ballet and modern dancers, conductors and members of symphony orchestras and other musical groups, opera and other singers, playwrights, poets, novelists, composers, and other professional artists. Do you feel that such individual professional artists (READ EACH ITEM) or not?

	1992			1987		
	<u>Feel</u>	<u>Don't</u>	<u>Not</u>	<u>Feel</u>	<u>Don't</u>	<u>Not</u>
	<u>%</u>	<u>Feel</u>	<u>Sure</u>	<u>%</u>	<u>Feel</u>	<u>Sure</u>
	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>
Have to be deeply dedicated and determined people to survive as artists	90	8	2	92	6	2
Are often overlooked for long periods of time, even though they have real creative talents	82	13	5	82	12	6
Are highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live in	81	17	2	83	14	3
Because they are independent workers and they often don't have health insurance, there should be Artist's Insurance available to individual artists as it is to most other workers	77	18	5	X	X	X
They work very hard for very little money	71	22	7	65	26	9
They tend to be hard people to get along with	29	56	15	33	51	16
Generally are not well disciplined people	27	66	7	26	63	11

Q. 17a

Table 22

PUBLIC AND PRIVATE PROGRAMS TO HELP INDIVIDUAL ARTISTS FINANCIALLY

Q.: Other countries in the western world, such as Canada, France, the Netherlands, Scandinavian countries, and others all have programs to help individual artists develop. Their governments and private contributors set up special funds that sometimes buy the work of developing artists, sometimes give artists direct grants of money, and sometimes set up professional training facilities for artists. In the U.S., almost no such facilities or programs exist. Do you think there should be such programs for individual artists in this country or not?

	<u>1992</u>	<u>1987</u>
	%	%
Should be such programs	70	66
Should not be	26	30
Not sure	4	4

Q.17b.

Table 23

WILLINGNESS TO PAY EXTRA AMOUNTS IN TAXES IF MONEY WOULD BE
USED TO SUPPORT ARTS AND CULTURAL ACTIVITIES AND FACILITIES

Q.: The federal government now pays out over \$1000 per capita for defense, \$180 for education, and no more than \$1.40 for the arts. Would you be willing to pay (READ EACH ITEM) for the arts, or would you not be willing to do that?

	<u>1992</u>	<u>1987</u>	<u>1984</u>	<u>1980</u>	<u>1974</u>
	%	%	%	%	%
<u>\$25 More in Taxes</u>					
Willing	49	54	53	51	41
Not willing	50	44	45	45	53
Not sure	1	2	2	4	6
<u>\$15 More in Taxes</u>					
Willing	56	60	61	59	46
Not willing	43	37	38	39	50
Not sure	1	3	1	2	4
<u>\$10 More in Taxes</u>					
Willing	64	69	66	65	51
Not willing	34	29	32	33	44
Not sure	2	2	2	2	5
<u>\$5 More in Taxes</u>					
Willing	69	74	72	70	58
Not willing	30	25	26	28	37
Not sure	1	1	2	2	5

Q.18a.

Table 24

PATTERN OF INDIVIDUAL GIVING TO THE ARTS

Q.: In the past 12 months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

	1992		1987	
	Given	Not Given	Given	Not Given
	%	%	%	%
<u>Total Nation</u>	24	76	30	70
<u>Region</u>				
East	28	72	31	69
Midwest	21	79	27	73
South	22	78	29	71
West	28	72	34	66
<u>Size of Place</u>				
Cities	27	73	34	66
Suburbs	25	75	32	68
Town/rural	17	83	22	78
<u>Age</u>				
18-29	23	77	30	70
30-49	27	73	36	64
50-64	26	74	28	72
65 and over	18	82	20	80
<u>Education</u>				
High school or less	15	85	21	79
Some college	31	69	38	62
College educated	34	66	52	48
Postgraduate	54	46	63	37
<u>Sex</u>				
Men	24	76	30	70
Women	24	76	30	70
<u>Heavy Attenders of:</u>				
Art museums	48	52	64	36
Classical concerts	66	34	76	24
Pop concerts	38	62	46	54
Dance performances	51	49	61	39
Live opera and musical theater	53	47	76	24
Theater performances	56	44	61	39
<u>Income</u>				
\$15,000 or less	11	86	16	80
\$15,001-25,000	17	81	28	68
\$25,001-35,000	26	74	35	63
\$35,001-50,000	31	68	38	60
\$50,001 and over	39	60	53	44

Q. 18b.

Table 25

TYPES OF ARTS ORGANIZATIONS AND FUNDS GIVEN TO

Q.: What kinds of arts organizations or arts funds have you contributed to?

	<u>Contributed to</u>	
	<u>1992</u>	<u>1987</u>
	<u>%</u>	<u>%</u>
An art museum	24	23
A theater company	20	21
A symphony orchestra	13	11
A dance company	9	10
A united arts fund	6	7
An opera company	3	5
A children's theater company	3	3
A choral group	4	3
A handicraft organization	*	1
A school arts fund	8	3
Other	14	19
Not sure	10	10

Table 26

AMOUNT CONTRIBUTED TO ARTS ORGANIZATIONS OR ARTS FUNDS

	<u>1992</u>	<u>1987</u>
	\$	\$
Median dollar amount	60.50	61.60

Q. 6g, 6h

Table 27

HOW FREQUENTLY BUY BOOKS

"How often would you say you buy books -- frequently, every once in a while, only occasionally, or almost never?"

"How often do you read books -- frequently, every once in a while, only occasionally, or almost never?"

	How Often Buy Books					How Often Read Books				
	Fre- quent- ly %	Every Once In A While %	Occa- sion- ally %	Almost Never or Never %	Not Sure %	Fre- quent- ly %	Every Once In A While %	Occa- sion- ally %	Almost Never or Never %	Not Sure %
Total Nation	40	23	20	17	--	59	17	16	8	*
East	44	26	15	16	--	62	20	12	6	1
Midwest	38	19	22	21	--	55	15	20	10	--
South	36	26	20	18	--	57	18	15	9	*
West	44	18	23	15	--	62	14	16	8	*
Cities	43	22	17	18	--	61	18	15	6	*
Suburbs	39	24	18	19	--	59	16	17	9	*
Towns/rural	37	20	26	17	--	55	17	17	10	1
18-29	38	32	19	11	--	61	20	13	5	1
30-49	45	20	19	15	--	61	15	17	6	--
50-64	42	22	19	17	--	61	13	17	9	--
65 and over	29	16	22	32	--	48	18	17	15	2
High school/less	32	23	21	24	--	49	19	20	12	*
Some college	46	25	19	10	--	70	15	11	4	--
College graduate	48	20	22	10	--	68	16	12	3	1
Postgraduate	65	18	13	4	--	82	9	9	--	--
Men	35	23	20	22	--	54	16	19	11	*
Women	45	22	20	14	--	63	17	14	6	--
White	41	22	20	17	--	58	17	16	7	*
Black	44	23	15	18	--	63	19	13	5	--
Hispanic	24	33	21	22	--	54	18	17	11	--
\$15,000 or less	32	21	21	26	--	51	21	18	10	--
\$15,001-25,000	33	24	28	15	--	56	15	19	10	*
\$25,001-35,000	42	26	13	19	--	62	15	14	9	--
\$35,001-50,000	49	18	17	16	--	68	15	12	5	--
\$50,001-75,000	48	23	19	10	--	61	14	19	6	--
\$75,001 and over	53	30	12	5	--	72	13	10	5	*

Q. 10c.

Table 28

WHAT PEOPLE GET OUT OF READING

"Different people get different things out of reading. As far as you are concerned, do you ever find reading (READ EACH ITEM), or not?"

	<u>Find</u> %	Not <u>Find</u> %	Not <u>Sure</u> %
Lets you learn about other people's lives	90	9	1
Gives you an uplift from everyday experiences	84	15	1
Lets you get away from your problems	79	20	1

Q. 12e.

Table 29

LIKELIHOOD OF BUYING THE BEST OF THE ARTS ON VCRs

"If first rate video cassettes were available of important art exhibits, new Broadway plays, leading symphonies, top opera performers, and the best ballet and modern dance companies, would you be certain to rent or buy them, probably rent or buy them, or probably not rent or buy them?"

	Certain to Rent or Buy %	Probably Rent or Buy %	Probably Not Rent or Buy %	Not Sure %
<u>Total Nation</u>	<u>8</u>	<u>48</u>	<u>43</u>	<u>1</u>
East	14	49	35	1
Midwest	6	44	49	1
South	6	46	48	*
West	8	52	39	1
High school or less	7	44	48	1
Some college	9	52	39	*
College graduate	10	49	41	--
Postgraduate	13	54	32	1
<u>Heavy Attenders (4+ Times)</u>				
Art museums	20	55	25	--
Classical music concerts	21	46	33	--
Pop music concerts	13	61	26	--
Opera, musical theater	25	60	13	2
Theater	17	59	24	*
Dance	23	60	16	1

13c.

TABLE 30

HOW THE ARTS HELP CHILDREN

"Some people claim that an interest in the arts can help children develop useful and exciting new skills. I would like to read you some reasons why they think the arts are important for children to learn. Do you feel the arts can help children in the following ways or not?"

	Arts Help %	Arts Do Not %	Not Sure %
Children become more creative and imaginative	97	3	*
They develop skills that make them feel more accomplished	94	5	1
The arts make learning in school more exciting and interesting	93	6	1
They learn to communicate well (develop speaking and writing skills)	91	8	1
They become more tolerant of other cultures	90	7	3
They develop discipline and perseverance	85	13	2
They learn skills that can be useful in a job	80	18	2

TABLE 31

Q. 13d.

HOW IMPORTANT FOR CHILDREN TO LEARN
ABOUT THE ARTS AND CULTURE AND TO
DEVELOP SKILLS FROM THE ARTS?

"How important do you think it is for children of school age to learn about the arts and culture and to develop the skills we've just been discussing -- very important, somewhat important, of minor importance, or not important at all?"

	Total <u>Public</u>
	%
Very important	61
Somewhat important	34
Of minor importance	4
Not at all important	1
Not sure	*

Q. 13e.

TABLE 32

IMPORTANCE OF TEACHING ARTS IN SCHOOL
COMPARED WITH OTHER KEY SUBJECTS

"When you think of what teaching the arts in school can do for young people, do you feel that having arts as part of the regular school curriculum is as important for a child as (READ EACH ITEM)?"

	<u>Teaching the Arts:</u>		
	<u>As Im- portant</u>	<u>Not As Important</u>	<u>Not Sure</u>
	<u>%</u>	<u>%</u>	<u>%</u>
Learning history or geography	67	32	1
Learning math and science	60	39	1
Learning to read and write well	53	46	1

Q. 13f.

TABLE 33

REQUIRING ONE YEAR OF ARTS COURSES FOR
A STUDENT TO GRADUATE FROM HIGH SCHOOL

"Do you feel that completion of at least one year of arts courses should be required, as other important subjects are, for a student to graduate from high school and to gain admission to college, or don't you feel that way?"

	Should Be Required %	Don't Feel That Way %	Not Sure %
<u>Total Nation</u>	<u>58</u>	<u>40</u>	<u>2</u>
East	58	40	2
Midwest	62	37	1
South	56	42	2
West	59	41	*
Cities	65	33	2
Suburbs	55	44	1
Towns/rural	56	43	1
High school or less	53	44	3
Some college	65	33	2
College graduate	59	39	2
Postgraduate	75	24	1
White	58	40	2
Black	67	32	1
Hispanic	53	46	1

TABLE 34

HOW MUCH PARENTS WANT THEIR KIDS TO HAVE THE CHANCE
TO ENJOY AND TO LEARN ABOUT THE ARTS THEY DIDN'T HAVE

"How much do you feel that you would like your children to be able to enjoy the chance to learn about the arts and to have cultural experiences in school that were not available to you -- very much, somewhat, not very much, or not at all?"

	Total <u>Nation</u> %
Very important	52
Somewhat important	37
Not very much	4
Not at all	2
Not sure	5
Important	89
Not important	6
Not sure	5

Q. 13k.

TABLE 35

WHERE MONEY FOR ARTS EDUCATION CAN COME FROM

"If it came down to it and you had to choose, if the only way children could get courses in the arts as part of the regular school curriculum was to cut back on some other school expenditures, would you favor or oppose cutting back some of the money spent on (READ EACH ITEM), or not?"

	<u>Favor</u> <u>Cutting</u> %	<u>Oppose</u> <u>Cutting</u> %	<u>Neither</u> <u>(Vol.)</u> %	<u>Not</u> <u>Sure</u> %
Administrative expenses in the school system	69	26	2	3
Extracurricular activities	58	34	2	6
Sports	57	39	2	2

Q. 15-2

TABLE 36

HOW KEY GROUPS FEEL ABOUT FEDERAL FINANCIAL
ASSISTANCE TO ARTS ORGANIZATIONS TO OPERATE ON

"If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that the federal government should provide assistance?"

	<u>Federal Government:</u>		
	<u>Should</u> <u>Provide</u> %	<u>Should</u> <u>Not</u> %	<u>Not</u> <u>Sure</u> %
<u>Nation</u>	60	37	3
East	64	34	2
Midwest	57	40	3
South	61	36	3
West	57	40	3
18-29	78	21	1
30-49	64	34	2
50-64	43	54	3
65 and over	43	54	3
High school or less	58	40	2
Some college	65	33	2
College graduate	56	44	*
Postgraduate	69	29	2
Men	58	40	2
Women	62	35	3
White	55	42	3
Black	81	17	2
Hispanic	80	20	--
\$15,000 or less	61	37	2
\$15,001-25,000	63	35	2
\$25,001-35,000	57	39	4
\$35,001-50,000	64	36	*
\$50,001-75,000	61	39	*
\$75,001 and over	50	46	4

Q. 19.

TABLE 37

ATTITUDES TOWARD THE ARTS AND SOCIETY

"Do you agree or disagree with each of these statements about the arts?"

	<u>Agree</u> %	Dis- <u>agree</u> %	Not <u>Sure</u> %
What people appreciate in the arts depends on the taste of each individual, so a wide diversity of artistic expression is desirable.	89	9	2
In the end, good art is a reflection of the life and times of a nation and a culture, including expressions which support as well as criticize existing values.	84	13	3
In order for the arts to come forth with their best and most creative efforts, the arts need to operate freely, with a minimum of government control.	80	17	3
Government can be helpful to artists in funding their work and in helping them gain recognition, but government must not dictate to the artist what the artist should create.	75	22	3

Q.20.

TABLE 38

STATEMENTS ABOUT THE ARTS AND HUMANITIES

"Do you agree or disagree with each of these statements?"

	<u>Agree</u> %	Dis- <u>agree</u> %	Not <u>Sure</u> %
It is important that people learn to work together for the good of the community, despite different backgrounds and cultural heritages.	98	2	*
In 30 years, a majority of our school children will come from racial minorities; they will make up the workforce of the future, so we must be concerned with what happens to them.	95	4	1
Exposure to the arts and humanities gives people knowledge about themselves and their cultural past and that of their neighbors which helps give them confidence to overcome hard times.	90	8	2
When people are deeply worried about their own plight, they find it difficult to have sympathy and understanding for others who are different from them.	81	17	2

SURVEY METHOD

Americans and the Arts VI was conducted by telephone among a nationwide cross-section of 1500 adults aged 18 and over. The interviewing was conducted between February 7 through February 26, 1992.

The sample which was employed is based on methodology that is designed to produce representative samples of persons in telephone households in the 48 continental United States. The sample makes use of random-digit selection procedures which assure sample representation of persons in both households which are "unlisted" in telephone directories as well as persons in households which are "unlisted" in telephone directories.* The sample design is also explicitly designed to assure proper representation of households in central city, suburban, and rural areas within each of the 48 continental states.

The sample is selected by a three-stage, stratified sampling process. The ultimate result of this process is a set of sample selections (phone numbers). In order to assure that the maximum degree of sample control is maintained, the basic sample design has been set up to produce cross-sectional national samples in increments of 500, 1,000, or 1,250 sampling points (i.e. households).

The sampling margin of error is +/- 3 percent in 95 out of 100 cases.

Some households are "unlisted" as the result of request for an unlisted number by the telephone subscriber. Other households are "unlisted" in the published directory because the telephone number was assigned after the publication date of the directory." Samples that are restricted to directory-listed numbers only may contain serious sample biases because of the exclusion of the various types of unlisted households.

First Stage: Selection of 144 Strata and PSUs

In preparation for the first stage of sample selection, the entire United States is divided into 144 first-stage basic strata. The U.S. Census classifies all areas within the U.S. into 144 first-stage basic strata. The U.S. Census classifies all areas within the U.S. into three urbanization groupings. These groupings are central city, suburban, and rural.* On the basis of this classification, three basic strata (central city, suburban, and rural) are defined within each of the 48 continental states. This produces a total of $144 = 3 \times 48$ first-stage basic strata.

The process of determining how many sample elements (households) should be selected from each stratum is known as sample allocation. The LH Research National Telephone Sample is allocated among the first-stage basic strata on the basis of 1988 population estimates prepared from U.S. Census data. The process is carried out as follows: Each of the 144 strata accounts for some fraction of the total population of the 48 continental states. The fraction of the total sample allocated to each stratum is proportionate to the stratum size in the population. For example, the stratum consisting of rural (non-MSA) counties in New York State accounts for 0.7069% of the total 48 continental states' population (i.e., 0.007069 as a proportion). As a result, for the cross-sectional sample design consisting of 1,250 households, the rural New York State stratum receives an allocation of nine households. [$1,250 \times 0.007069 = 8.83 = 9$ (rounded)]. Each stratum, in turn, receives an allocation of households in direct proportion to the amount of population contained within its borders relative to the population of the continental U.S.

*Suburban areas are defined as those portions of standard metropolitan areas (MSAs) that are not part of central cities. Rural areas are defined as county or non-MSA county balances that are not included within MSAs.

The term primary sampling unit (PSU) is used to describe the actual units that are selected in the first stage of sampling. In the LH Research National Telephone Sample, PSUs are defined as either entire counties or portions of entire counties.*

The appropriate number of PSUs are selected within each of the 144 basic strata on the basis of the population allocation discussed above. This sample selection is carried out with probabilities proportional to the population of each PSU within the stratum. For example, a PSU with a population of 500,000 persons would be given a selection probability that is twice that of a PSU with 250,000 persons.

Second Stage: Selection of Telephone Exchanges and Banks

For PSUs selected in the first stage of sampling, there is a corresponding second-stage sample selection. The second stage involves the selection of actual hundred-banks of telephone numbers. This is accomplished as follows.

For each county or part county that is selected in the first stage of sampling (i.e., the selected PSU), all the telephone directories that have

*It should be noted that central cities do not necessarily follow boundaries of entire counties. For example, the city of Chicago is located within Cook County, Illinois, but some portions of Cook County are not located within the city of Chicago. In these instances, the portion of the county covered by a central city would be included in the central city stratum, while the portion of the county that is not within the central city stratum is included in the suburban stratum.

It should also be noted that in New England, this additional complexity may extend to entire MSAs. More specifically, an MSA may cover only some portion of an entire county. In this case, a single county may have a portion that is classified as central city, a portion that is classified as suburban (MSA but not central city) stratum, and a portion that is classified as rural (non-MSA).

listings in that county or county part are obtained. By inspection of these directories, a listing of directories and page numbers is prepared so that each telephone listing within the selected county or county part appears once and only once on that list.** This effectively creates a single list of all directory listings within the selected PSU.

Following the creation of this single list, a systematic sample of 50 directory listings is obtained for each selection within the PSU. For each selected listing, the 3-digit exchange (prefix) and the first two digits in the 4-digit suffix are recorded.

It should be noted that this step of the sampling process does not select actual telephone numbers of listed households. If this were the case, the sample would only include households with listed telephone numbers. Instead, this second stage sampling results in the selection of banks of 100 numbers. For example, if one of the 80 directory listings has the number 343-4589, this actually selects all 100 potential telephone numbers in the range 343-4500 through 343-4599. This range may be expected to include both listed as well as unlisted numbers.

** This step, which often involves unduplication, is necessary since certain listings may be duplicated in telephone directories for adjoining areas.

Third Stage: Selection of Telephone Numbers

In the third stage of selection, the actual telephone numbers that will be contacted are selected. Depending upon the size of the final project, either the sample consisting of 500, 1,000, or 1,250 primary selections may be used. For larger samples, appropriate combinations of these basic samples are employed.

For each selection in the first stage, the corresponding second stage of sampling resulted in the selection of 80 banks and 100 potential numbers. In the third stage of selection, 10 of these 80 banks are randomly selected, and a 2-place random number is appended separately to each of these banks. This produces a sample of 10 different, full telephone numbers for each first stage selection.

Thus, for a standard cross-sectional sample based on the first stage selection of 1,250 PSUs, there will be a full final selected sample of 12,500 - $1,250 \times 10$ telephone numbers. For standard cross-sectional sample based on 1,000 and 500 PSUs, the number of generated telephone numbers are 10,000 and 5,000 respectively.

In the process of conducting interviews, an attempt is made to contact the first telephone number selected for each PSU. If it is determined that the number is not a working telephone number, or if the telephone household refuses to participate in an interview, an interview attempt is made at the next selected number associated with the selected PSU. In the case of "no answer" at the selected number, the specific study specifications will dictate the number of different attempts that are made prior to replacement with the next generated number for the PSU. In general, the replacement process continues within each selected PSU until a successful interview is completed.

Control of the Sample

In order to maintain reliability and integrity in the sample, the telephone field staff followed these procedures when a respondent contact is attempted:

-- A non-answering telephone is dialed two or more times over a three-day period. At the end of this time, if no contact is made, a new telephone number is generated for that PSU.

-- If a business telephone is reached or if contact is made with a household in which a potential respondent presents a language barrier, a new telephone number is generated for the PSU.

-- Once a residential contact is established, the interviewer uses a respondent selection procedure to designate someone in the household for the interview.

Respondent Selection (Random Selection)

Within each sample household, a single adult respondent was randomly selected for interview. This random selection stratified households on the basis of household composition as follows:

If the household contains only males or only females in the eligible age range (single-sex household), a single respondent is selected in a single stage of sampling.

If the household contains at least one male and one female in the eligible age range (dual-sex household), the selection of a respondent involves two stages of sampling. In the first stage, a random process is used which designates either Male (m) or Female (f). In stage two, a single respondent of that sex is randomly selected for interviewing.

The selection of a respondent among all eligible persons for single-sex households and among all eligible persons of the randomly selected sex for dual-sex households is accomplished as follows:

1. A determination is made of "n," the number of eligible persons in the household.
2. A random number, RN, is selected in the range from 1 to n.
3. The random number selects the RNth oldest eligible respondent.

For example, if the household contains 3 eligible respondents (i.e., 3 eligible persons in a single-sex household or 3 eligible respondents of the randomly selected sex in a dual-sex household), a random number between 1 and 3 is selected. If the random number is 1, then the oldest eligible person is selected.

Callback Strategy

In order to attain the highest possible respondent rates within reasonable cost constraints, callbacks are made according to the following guidelines:

No-Answer/Not-at-Home: An initial call and four callbacks to reach an adult member of the household. Callbacks are made on different days and at different times of the day. After the fifth call, the household is replaced by another number in that PSU.

Refusals: One callback to try to convert any designated respondent who has refused or terminated an interview. If after the conversion attempt the designated respondent still declines the interview, another household is selected in the PSU.

Unavailable Respondents: An initial call and four callbacks to reach the designated member of the household. If after the fifth call the respondent is still not available for the interview, another household is selected in that PSU.

Busy Signals: An initial call, a follow up fifteen minutes later, and four callbacks to reach a member of the household. Callbacks are made on different days and at different times of the day. If the telephone is still

busy after the fourth call, a new number is selected in that PSU and the household is replaced.

Weighting

The study was weighted to the Census Bureau's latest population parameters on sex, age, race, and education. This adjusts these key variables, where necessary, to their actual proportions in the population. In addition, the study was weighted by the number of adults in the household and the number of phone lines in the household.

All surveys tend to underrepresent to some extent the most disadvantaged stratum of society due to the inherent difficulty of reaching them. Weighting of data by race and education serves to correct any such underrepresentation and to assure that final results are fully projectable.

The following table (Table A) indicates the number of interviews conducted within each subgrouping and the weighted percentages of the total:

Table A

	<u>Number of Interviews</u>	<u>Weighted % of Total</u>
<u>Nationwide</u>	<u>1500</u>	<u>100</u>
<u>Region</u>		
East	358	24
Midwest	367	24
South	472	33
West	303	19
<u>Size of Place</u>		
Cities	499	33
Suburbs	670	43
Town/rural	331	23
<u>Age</u>		
18-29 years	274	25
30-49 years	687	41
50-64 years	284	18
65 and over	242	16
<u>Education</u>		
High school graduate or less	641	57
Some college	372	25
College graduate	485	19
<u>Sex</u>		
Men	679	48
Women	821	52
<u>Race</u>		
White	1322	81
Black	96	11
Hispanic	82	8
<u>Income</u>		
\$15,000 or less	238	19
\$15,001-25,000	241	17
\$25,001-35,000	251	16
\$35,001-50,000	279	20
\$50,001 and over	224	18

Note: Subgroups do not always add to 100% because some responses were refused.

Sampling Error

The results achieved from national public cross sections are subject to sampling error. Sampling error is defined as the difference between the results obtained from the sample and those that would have been obtained had the entire population been surveyed. The size of sampling error varies both with the size of the sample and with the percentage giving a particular answer. The following table (Table B) sets forth the range of error in samples at different sizes at different percentages of responses:

Table B

RECOMMENDED ALLOWANCE FOR SAMPLING ERROR OF PROPORTIONS (PLUS OR MINUS)

Sampling Tolerance (at 95% Confidence Level)
To Use in Evaluating Any Individual Percentage Result

Approximate Sample Size of Any Group Asked Question on Which Survey Result is Based	<u>Approximate Magnitude of Results</u>				
	Survey Percentage Result At 10% or 90%	Survey Percentage Result At 20% or 80%	Survey Percentage Result at 30% or 70%	Survey Percentage Result at 40% or 60%	Survey Percentage Result At 50%
1,500	1	2	2	2	3
1,250	2	2	3	3	3
1,000	2	3	3	3	3
500	3	4	4	4	4
300	3	5	5	6	6
200	4	6	6	7	7
100	6	8	9	10	10
50	8	11	13	14	14

For example, if the response for a sample size of 1,000 is 30%, in 95 cases out of 100 the response in the total population would be between 27% and 33%.

Note that survey results based on subgroups of small size can be subject to large sampling error.

The recommended allowances for sampling error were calculated based on a simple random sample.

LH RESEARCH
1270 Avenue of the Americas
New York, N.Y. 10020

Study 920001

February 11, 1992

/ FOR OFFICE USE ONLY:

/ Questionnaire No.: _____

/ _____ 1-2-3-4-5

Card Number (6-7)

Sample Point No.
4*24-25-26-27-28-29-30

Time Started: _____ A.M./P.M.

Interviewer: _____ Date: _____

Area Code: _____ Telephone No.: _____
4*(09-11) 4*(12-18)

.....
Hello. I'm _____ We're conducting a survey for Louis Harris on important
issues facing the public today. (IF NECESSARY: I am conducting the survey for LH Research,
the national survey research firm in New York.) (IF NECESSARY: Your answers and those of
everyone we interview are completely confidential and will only be used for statistical
analysis). We want to speak with an adult in this household)
.....

A. How many adults 18 years of age or older live in this household?

 (IF "0", SCREEN OUT Q. A AND SKIP TO Q. F4)
1*(15-16) (if "1", skip to Q. sex)

B. How many of these are women?

(17-18)

C. INTERVIEWER: SUBTRACT NUMBER OF WOMEN FROM TOTAL NUMBER OF ADULTS. RECORD NUMBER OF MEN

(19-20)

IF "0" IN Q. B OR Q. C, READ INSTRUCTION "D": SKIP OTHER "E"

E. ADULTS IN HOUSEHOLD ARE SAME SEX: USE RESPONDENT SELECTION GRID ON BACK OF SAMPLE CARD
IF RESPONDENT IS NOT AVAILABLE, ARRANGE CALLBACK.

"Let me see, in this household, I need to speak with the _____"

FROM OBSERVATION: Respondent Sex

Male.....(21)_____ -1
Female....._____ -2

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1a. Whether or not you are personally interested in having facilities such as museums, theater, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

1b. How important do you think it is to businesses and the economy of this community to have facilities such as museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

	Q.1a	Q.1b
	Importance to Quality of Life in the Community	Importance to Business and the Economy
Very important.....	(22) <u>48</u> -1	(23) <u>40</u> -1
Somewhat important.....	<u>36</u> -2	<u>22</u> -2
Of minor importance.....	<u>9</u> -3	<u>12</u> -3
Not at all important.....	<u>4</u> -4	<u>5</u> -4
Not sure.....	<u>3</u> -5	<u>1</u> -5

2. Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least once in a while or not. READ EACH ITEM

ROTATE -- START AT "X"

	Do	Don't Do	Not Sure
() 1. Paint, draw, or engage in computer art.....	(24) <u>32</u> -1	<u>68</u> -2	<u>X</u> -3
() 2. Make pottery or ceramics.....	(25) <u>12</u> -1	<u>88</u> -2	<u>-</u> -3
() 3. Sing in a choir or other choral group.....	(26) <u>17</u> -1	<u>83</u> -2	<u>-</u> -3
() 4. Do needlepoint, weaving, or other handwork.....	(27) <u>38</u> -1	<u>62</u> -2	<u>-</u> -3
() 5. Make sculpture or work with clay.....	(28) <u>7</u> -1	<u>93</u> -2	<u>-</u> -3
() 6. Write stories or poems.....	(29) <u>25</u> -1	<u>75</u> -2	<u>-</u> -3
() 7. Play a musical instrument.....	(30) <u>28</u> -1	<u>72</u> -2	<u>-</u> -3
() 8. Work with a local theater group.....	(31) <u>4</u> -1	<u>96</u> -2	<u>-</u> -3
() 9. Engage in photography.....	(32) <u>49</u> -1	<u>51</u> -2	<u>-</u> -3
() 10. Dance, ballet, modern dance, aerobics, jazz dancing.....	(33) <u>35</u> -1	<u>65</u> -2	<u>X</u> -3
() 11. Enroll in a course in a local college or university.....	(34) <u>39</u> -1	<u>67</u> -2	<u>X</u> -3

3. Approximately how often did you go to the movies in the past 12 months?
DO NOT READ LIST

 / / / /
(35-37)

None.....	<u>23</u>	=000
Once.....	<u>9</u>	
2-3 times.....	<u>19</u>	
4-5 times.....	<u>19</u>	
6-10 times.....	<u>12</u>	
11-20 times.....	<u>12</u>	
21-30 times.....	<u>4</u>	
31-50 times.....	<u>1</u>	
51 times and over.....	<u>1</u>	
Not sure.....	<u>4</u>	=999

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4a. Do you ever go to any live performances of plays, musical theater, pantomime, or other kinds of theater, or not?

Do go.....(38(59)-1 (ASK 4b)

Never go.....40-2

Not sure.....1-3 (SKIP TO Q. 5a)

4b. Approximately how many times did you go to live theater performances in the past 12 months, not counting any performances given by your children in connection with school or classes? DO NOT READ LIST

1 1 1 1
(39-41)

None.....	<u>13</u>	=000
Once.....	<u>19</u>	
2-3 times.....	<u>39</u>	
4-5 times.....	<u>13</u>	
6-10 times.....	<u>12</u>	
11-20 times.....	<u>3</u>	
More than 20 times.....	<u>1</u>	
Not sure.....	<u>—</u>	=999

ASK EVERYONE

5a. Do you ever go to live popular music performance by popular singers, bands, rock groups, and the like, or not?

Do go.....(42(55)-1 (ASK Q5b)

Never go.....45-2

Not sure.....—-3 (SKIP TO Q. 6a)

5b. Approximately how many times did you go to live popular music performances in the past 12 months? DO NOT READ LIST

1 1 1 1
(43-45)

None.....	<u>13</u>	=000
Once.....	<u>23</u>	
2-3 times.....	<u>35</u>	
4-5 times.....	<u>14</u>	
6-10 times.....	<u>8</u>	
11-20 times.....	<u>3</u>	
More than 20 times.....	<u>2</u>	
Not sure.....	<u>—</u>	=999

ASK EVERYONE

6a. How often would you estimate you buy compact discs, tapes, records or recordings of classical music — do you buy classical music or recordings frequently, every once in a while only occasionally, or almost never?

Frequently.....(46) 9 -1
 Every once in a while.. 19 -2
 Only occasionally..... 25 -3
 Almost never..... 28 -4
 Never (vol.)..... 18 -5
 Not sure..... 1 -6

6b. And how often do you listen to classical music, either on recordings or on the radio—do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

Frequently.....(47) 20 -1
 Every once in a while.. 20 -2
 Only occasionally..... 27 -3
 Almost never..... 21 -4
 Never (vol.)..... 12 -5
 Not sure..... 4 -6

6c. What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc.— do you ever go to such classical music performances, or not?

Do go.....(48) 23 -1 (ASK Q6d)
 Never go..... 77 -2
 Not sure..... 4 -3 (SKIP TO Q.6e)

6d. Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes? DO NOT READ LIST

1 1 1 1
 (49-51)

None..... 25 =000
 Once..... 27
 2-3 times..... 33
 4-5 times..... 7
 6-10 times..... 4
 11-20 times..... 3
 More than 20 times..... 1
 Not sure..... 1 =999

BEST COPY AVAILABLE

ASK EVERYONE

6e. What about live performances of opera or musical theater— do you ever go to live opera or musical theater performances, or not?

Do go.....(52) 24 -1 (ASK Q.6f)

Never go.....75 -2

Not sure.....1 -3 (SKIP TO Q.6g)

6f. Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

1 / 1 / 1 /
(53-55)

None.....29 =000
Once.....30
2-3 times.....30
4-5 times.....6
6-10 times.....4
11-20 times.....1
More than 20 times.....4
Not sure.....— =999

ASK EVERYONE

6g. How often would you say you buy books — frequently, every once in a while, only occasionally, or almost never?

Frequently.....(56) 40 -1
Every once in a while.....23 -2
Occasionally.....20 -3
Almost never.....13 -4
Never (vol.).....5 -5
Not sure.....— -6

6h. How often do you read books — frequently, every once in a while, only occasionally, or almost never?

Frequently.....(57) 59 -1
Every once in a while.....17 -2
Only occasionally.....16 -3
Almost never.....6 -4
Never (vol.).....2 -5
Not sure.....4 -6

7a. And what about dance performances— do you ever go to live performances of ballet or modern dance, folk or ethnic dance, or jazz dance, or not?

Do go.....(58(22-1 (ASK Q.7b)

Never go.....78-2
Not sure.....8-3 (SKIP TO Q.8)

7b. Approximately how many times did you go to live performances of ballet or modern dance, folk or ethnic dance, or jazz dance, in the past twelve months, not counting those performances given by your children in connection with school or classes?

1 1 1 1
(59-61)

None.....16 =000
Once.....25
2-5 times.....49
6-20 times.....8
More than 20 times.....1
Not sure.....1 =999

ASK EVERYONE

8. I would like to read you some reasons people have given us why they do not go out more often to performances of things such as music, theater and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for your not going out more often to live performances? READ EACH ITEM

	Major Reason	Minor Reason	Not A Reason At All	Not Sure
ROTATE — START AT "X"				
() 1. Ticket prices are too high.....(62(36-1	31-2	31-3	2-4	
() 2. It is too difficult to get from here to places where performances are given.....(63(31-1	29-2	38-3	2-4	
() 3. It is so difficult to find a parking place.....(64(23-1	24-2	52-3	1-4	
() 4. The costs of hiring a baby-sitter, eating out, and other such costs, are more than I can afford.....(65(22-1	27-2	48-3	2-4	
() 5. Performances are usually given in neighborhoods or areas I prefer not to visit....(66(14-1	22-2	63-3	1-4	
() 6. The quality of performances given in this area are not usually worth the time, trouble, or money.....(67(13-1	34-2	50-3	3-4	
() 7. Tickets are usually too difficult to obtain.....(68(15-1	26-2	58-3	1-4	
() 8. Going out at night is a real worry.....(69(19-1	22-2	58-3	1-4	

9a. How many times, if any, did you visit art museums or art galleries that exhibit paintings, drawings, sculptures, etc., during the past twelve months? DO NOT READ LIST

(70-72)

None.....	<u>46</u>	=000
Once.....	<u>17</u>	
2-3 times.....	<u>22</u>	
4-5 times.....	<u>7</u>	
6-10 times.....	<u>4</u>	
11-20 times.....	<u>2</u>	
More than 20 times.....	<u>2</u>	
Not sure.....	<u>1</u>	=999

9b. And how many times did you visit science, or natural history museums or a history museum during the past 12 months? DO NOT READ LIST

(73-75)

None.....	<u>51</u>	=000
Once.....	<u>23</u>	
2-3 times.....	<u>16</u>	
4-5 times.....	<u>4</u>	
6-10 times.....	<u>2</u>	
11-20 times.....	<u>1</u>	
More than 20 times.....	<u>3</u>	
Not sure.....	<u>1</u>	=999

9c. I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all? READ EACH ITEM

		Major Reason	Minor Reason	Not A Reason At All	Not Sure
<u>ROTATE — START AT "X"</u>					
()	1. It's too difficult to get from here to museums.....	(76) <u>25</u> -1	<u>25</u> -2	<u>50</u> -3	<u>—</u> -4
()	2. It is so difficult to find a parking space.....	(77) <u>21</u> -1	<u>30</u> -2	<u>48</u> -3	<u>1</u> -4
()	3. The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile.....	(78) <u>14</u> -1	<u>25</u> -2	<u>58</u> -3	<u>3</u> -4
()	4. Exhibitions are usually presented in neighborhoods or areas I prefer not to visit.....	(79) <u>9</u> -1	<u>20</u> -2	<u>70</u> -3	<u>1</u> -4
()	5. It is difficult to get information on what museum exhibitions and events are going on.....	(80) <u>21</u> -1	<u>30</u> -2	<u>48</u> -3	<u>1</u> -4
()	6. I don't feel comfortable going to museums.....	2*(08) <u>3</u> -1	<u>17</u> -2	<u>77</u> -3	<u>3</u> -4
()	7. It's too expensive to go to museums.....	(09) <u>10</u> -1	<u>22</u> -2	<u>66</u> -3	<u>2</u> -4

10a. Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

		Arts Do	Arts Do Not	Not Sure
<u>ROTATE — START AT "X"</u>				
()	1. Give you an uplift from everyday experiences.....	(10) <u>70</u> -1	<u>29</u> -2	<u>1</u> -3
()	2. Are a positive experience in a troubled world.....	(11) <u>71</u> -1	<u>25</u> -2	<u>4</u> -3
()	3. Allow you to find a source of creative expression and experience that is rare.....	(12) <u>61</u> -1	<u>35</u> -2	<u>4</u> -3
()	4. Just give you pure pleasure to experience or to participate in.....	(13) <u>70</u> -1	<u>28</u> -2	<u>2</u> -3
()	5. Have become more important as a result of television, which make young people more aware of the value of entertainment.....	(14) <u>56</u> -1	<u>41</u> -2	<u>3</u> -3

10b. If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

Very much.....	(15) <u>26</u> -1
Only somewhat.....	<u>42</u> -2
Hardly at all.....	<u>30</u> -3
Not sure.....	<u>2</u> -4

10c. Different people get different things out of reading. As far as you are concerned, do you ever find reading (READ EACH ITEM), or not?

ROMANCE — START AT 10c

Find Not Find Not
Find Find Sure

- () 1. Gives you ~~an~~ uplift from everyday experiences.....(16) 84-1 15-2 1-3
- () 2. Lets you learn about other people's lives.....(17) 90-1 9-2 1-3
- () 3. Lets you get away from your problems.....(18) 99-1 20-2 1-3

11a. Now let me ask you about the arts on television. During the past 3 months, do you re-call having seen any arts programs on TV, such as a ballet, modern dance, a symphony concert, an opera, a musical comedy, a play such as you would see in a theater, or a top movie such as might be nominated for an Academy Award, or not?

Recall having seen.....(19) 57-1 (ASK Q. 11b)

Don't recall seeing..... 42-2
Not Sure..... 1-3 (SKIP TO Q. 11c)

11b. Where have you seen arts programs most — on public broadcasting (PBS), on cable, or on regular channel television? SINGLE RECORD

Public broadcasting (PBS)..(20) 46-1
On cable TV..... 34-2
On regular channels..... 18-3
Not sure..... 2-4

11c. If more programs on the arts were on TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

Certainly view.....(21) 14-1
Probably view..... 38-2
Probably not view..... 22-3
Certainly not view..... 5-4
Not sure..... 1-5

11d. Do you subscribe to cable television or pay TV, or not?

Subscribe.....(22) 62-1
Do not subscribe..... 38-2
Not sure..... 4-3

ASK EVERYONE

12a. Do you own a video cassette recorder, or VCR, (READ IF NECESSARY: a machine which allows you to record television programs and allows you to play movies and other recordings on it), or not?

Own a VCR.....(23(32-1 (ASK Q. 12b)

Do not own a VCR.....18-2
Not sure.....4-3 (SKIP TO Q. 13a)

12b. Over the past 12 months, about how many movies or other video recordings have you rented to play on your VCR? RECORD BELOW -- DO NOT READ LIST

12c. Over that same period of time, how many pre-recorded video cassettes have you bought? RECORD BELOW -- DO NOT READ LIST

Q.12b

 / / / /
(24-26)

None.....	<u>12</u>	=000
One.....	<u>1</u>	
2-3.....	<u>4</u>	
4-5.....	<u>5</u>	
6-10.....	<u>1</u>	
11-20.....	<u>21</u>	
21-50.....	<u>26</u>	
51 or more.....	<u>19</u>	
Not sure.....	<u>1</u>	=999

Q.12c

 / / / /
(27-29)

<u>46</u>	=000
<u>3</u>	
<u>18</u>	
<u>10</u>	
<u>11</u>	
<u>5</u>	
<u>4</u>	
<u>1</u>	
<u>1</u>	=999

12d. Do you find that you are increasingly watching a movie or some other performance on a video cassette instead of watching regularly scheduled programs on TV, or hasn't this happened to you?

Increasingly watching video cassettes.....(30(40-1
Hasn't happened to me.....39-2
Not sure.....1-3

12e. If first rate video cassettes were available of important art exhibits, new Broadway plays, leading symphonies, top opera performers and the best ballet and modern dance companies, would you be certain to rent or buy them, probably rent or buy them, or probably not rent or buy them?

Certain to rent or buy.....(31(8-1
Probably rent or buy.....48-2
Probably not rent or buy.....43-3
Not sure.....1-4

ASK EVERYONE

13a. Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibition of paintings and sculpture, and similar cultural events — would you say it is very important, somewhat important, of minor importance, or not at all important?

Very important.....(32)(60)-1
 Somewhat important.....31-2
 Of minor importance.....6-3
 Not at all important.....2-4
 Not sure.....1-5

13b. Do you have a child 18 years of age or younger, or not?

Have child 18 and under.....(33)(8)-1
 Do not have child under 18.....37-2
 Not sure.....3-3

13c. Some people claim that an interest in the arts can help children develop useful and exciting new skills. I would like to read you some reasons why they think the arts are important for children to learn. Do you feel the arts can help children the following ways or not? (READ EACH ITEM)?

		Arts Do	Arts Do Not	Not Sure
ROTATE — START AT "X"				
() 1. Become more creative and imaginative.....	(34)(97)-1	3-2	3-2	3-3
() 2. Develop skills that make them feel more accomplished.....	(35)(94)-1	5-2	5-2	1-3
() 3. Learn to communicate well (develop speaking and writing skills).....	(36)(91)-1	8-2	8-2	1-3
() 4. Develop discipline and perseverance.....	(37)(85)-1	15-2	15-2	2-3
() 5. Makes learning in school more exciting and interesting...	(38)(93)-1	6-2	6-2	1-3
() 6. Become more tolerant of other cultures.....	(39)(90)-1	7-2	7-2	3-3
() 7. Learn skills that can be useful in a job.....	(40)(80)-1	18-2	18-2	2-3

13d. How important do you think it is for children of school age to learn about the arts and culture and to develop the skills we've just been discussing, — very important, somewhat important, of minor importance, or not important at all?

Very important.....(41)(61)-1
 Somewhat important.....39-2
 Of minor importance.....9-3
 Not at all important.....1-4
 Not sure.....3-5

13e. When you think of what teaching the arts in school can do for young people, do you feel that having arts as part of the regular school curriculum is as important for a child as (READ EACH ITEM) or not?

	As Important	Not as Important	Not Sure
DO NOT ROTATE			
1. Learning math and science.....	(42)(50)-1	39-2	1-3
2. Learning to read and write well.....	(43)(53)-1	46-2	1-3
3. Learning history or geography.....	(44)(67)-1	32-2	1-3

13f. Do you feel that completion of at least one year of arts courses should be required, as other important subjects are, for a student to graduate from high school and to gain admission in college, or don't you feel that way?

Should be required.....(45)(58-1
 Don't feel that way.....70-2
 Not sure.....2-3

13g. When you were in school, did you take any courses which allowed you to learn about and to enjoy the arts or not?

Did take.....(46)(58-1
 Did not take.....72-2
 Not sure.....4-3

13h. How much do you feel that you would like your children to be able to enjoy the chance to learn about the arts and to have cultural experiences in school that were not available to you — very much, somewhat, not very much, or not at all?

Very much.....(47)(57-1
 Somewhat.....37-2
 Not very much.....4-3
 Not at all.....2-4
 Not sure.....5-5
 No children.....4-6

13i. Some people think that classes in the arts for children should be taught in the public schools, just as math or science, or English. Other people think that such classes should be given, but only after school or as a non-credit activity. And still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, or should it be an after-school-non-credit course, or should it not be offered at all?

ROTATE — START AT "X"

	Teach For Credit	After School Non- Credit	Not at All	Not Sure
() 1. Drawing, painting, or sculpture.....(48)(<u>72</u> -1	<u>24</u> -2	<u>3</u> -3	<u>1</u> -4	
() 2. Photography or film-making.....(49)(<u>58</u> -1	<u>36</u> -2	<u>5</u> -3	<u>1</u> -4	
() 3. Playing a musical instrument.....(50)(<u>74</u> -1	<u>25</u> -2	<u>1</u> -3	<u>1</u> -4	
() 4. Voice or singing.....(51)(<u>65</u> -1	<u>37</u> -2	<u>2</u> -3	<u>1</u> -4	
() 5. Music appreciation.....(52)(<u>70</u> -1	<u>26</u> -2	<u>3</u> -3	<u>1</u> -4	
() 6. Writing stories or poems.....(53)(<u>80</u> -1	<u>17</u> -2	<u>2</u> -3	<u>1</u> -4	
() 7. Art appreciation.....(54)(<u>70</u> -1	<u>25</u> -2	<u>4</u> -3	<u>1</u> -4	
() 8. Art history.....(55)(<u>72</u> -1	<u>22</u> -2	<u>5</u> -3	<u>1</u> -4	

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13j. Do you think that arts courses such as the ones we have just discussed — whether offered for credit or not for credit — should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget, paid for by those who can afford it?

Paid for from regular school budget.....	(56)	<u>76</u> -1
Not paid for from regular school budget.....		<u>20</u> -2
Should not be offered at all (vol.).....		<u>1</u> -3
Not sure.....		<u>3</u> -4

13k. If it came down to it and you had to choose, if the only way children could get courses in the arts as part of the regular curriculum was to cut back on some other school expenditures, would you favor or oppose cutting back some of the money spent on (READ EACH ITEM) in order to have the arts as part of the regular curriculum, or not?

		Favor Cutting	Oppose Cutting	Neither (Vol.)	Not Sure
ROTATE — START AT "X"					
() 1. Sports.....	(57)	<u>57</u> -1	<u>39</u> -2	<u>2</u> -3	<u>2</u> -4
() 2. Extracurricular activities.....	(58)	<u>38</u> -1	<u>34</u> -2	<u>2</u> -3	<u>6</u> -4
() 3. Administrative expenses in the school system	(59)	<u>69</u> -1	<u>26</u> -2	<u>2</u> -3	<u>3</u> -4

14. Now I'm going to read you some different places and organizations and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc. to be self-supporting, or must they generally rely on contributions from individuals and businesses or support from government sources. From what you know or have heard are (READ EACH ITEM) generally self-supporting on money earned, or do they usually have to depend on private contributions, or do they usually have to depend on government support? SINGLE RECORD BELOW

		Self- Support- ing	Depend on Private Contri- butions	Depend on Govern- ment Support	All/ Both (Vol.)	Not Sure
ROTATE — START AT "X"						
() 1. Art, science, and natural history museums.	(60)	<u>42</u> -1	<u>52</u> -2	<u>20</u> -3	<u>11</u> -4	<u>5</u> -
() 2. Theater groups, children's theater, opera companies, symphony orchestras, ballet or dance troupes.....	(61)	<u>22</u> -1	<u>54</u> -2	<u>10</u> -3	<u>10</u> -4	<u>4</u> -
() 3. Hospitals.....	(62)	<u>37</u> -1	<u>76</u> -2	<u>24</u> -3	<u>14</u> -4	<u>4</u> -
() 4. Sports arenas and parks.....	(63)	<u>42</u> -1	<u>18</u> -2	<u>27</u> -3	<u>8</u> -4	<u>5</u> -

15. If arts organizations — such as art museums, dance, opera, theater groups, and symphony orchestras — need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not? RECORD BELOW

		Should Provide	Should Not	Not Sure
DO NOT ROTATE				
1. Individuals.....	(64)	<u>79</u> -1	<u>18</u> -2	<u>3</u> -3
2. The federal government.....	(65)	<u>60</u> -1	<u>37</u> -2	<u>3</u> -3
3. State government.....	(66)	<u>63</u> -1	<u>35</u> -2	<u>2</u> -3
4. Municipal government.....	(67)	<u>60</u> -1	<u>37</u> -2	<u>3</u> -3
5. County government.....	(68)	<u>60</u> -1	<u>38</u> -2	<u>2</u> -3
6. Business and corporations.....	(69)	<u>78</u> -1	<u>19</u> -2	<u>3</u> -3
7. Foundations.....	(70)	<u>82</u> -1	<u>15</u> -2	<u>3</u> -3

16a. Now I want to ask you about individual professional artists. These are people who have demonstrated some real talent and had professional training to be actors, painters and sculptors, ballet and modern dancers, conductors and members of symphony orchestras and other musical groups, opera and other singers, playwrights, poets, novelists, composers, and other professional artists' jobs. Do you feel that such individual professional artists (READ EACH ITEM) or not?

ROTATE — START AT "X"

Don't Not
Feel Feel Sure

- () 1. Work very hard for very little money.....(71)(7)-1 22-2 7-3
 () 2. Tend to be hard people to work with and get along with.....(72)(29)-1 56-2 65-3
 () 3. Are often overlooked for long periods of time, even though they have real creative talents.....(73)(8)-1 13-2 5-3
 () 4. Generally are not very disciplined people.....(74)(27)-1 66-2 7-3
 () 5. Have to be deeply dedicated and determined people to survive as artists.....(75)(90)-1 8-2 2-3
 () 6. Are highly important to the life of the country as the current and potential creators of the art and culture that the nation needs to be a full and rich place to live.....(76)(81)-1 17-2 2-3
 () 7. Because they are independent workers and they often don't have health insurance, there should be Artist's Insurance available to individual artists as it is to most Other workers.....(77)(77)-1 18-2 5-3

16b. Do you think that (READ EACH TIME) should help individual professional artists, if they need financial assistance to continue their artistic professions, or not? RECORD BELOW

DO NOT ROTATE

Should Should Not
Help Not Sure

1. Federal government.....(78)(5)-1 45-2 3-3
 2. State government.....(79)(48)-1 50-2 7-3
 3. Local government.....(80)(43)-1 54-2 3-3
 4. Businesses and corporations.....3*(08)(66)-1 31-2 3-3
 5. Individual contributors.....(09)(82)-1 16-2 2-3

17a. Other countries in the western world, such as Canada, France, the Netherlands, Scandinavian countries, and others all have programs to help individual artists develop. Their governments and private contributors set up special funds that sometimes buy the work of developing artists, sometimes give artists direct grants of money, and sometimes set up professional training facilities for artists. In the U.S., almost no such facilities or programs exist. Do you think there should be such programs for individual artists in this country or not?

Should be.....(10)(70)-1
 Should not be.....66-2
 Not sure.....4-3

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17b. The federal government now pays out over \$1000 per capita for defense, \$180 for education, and no more than \$1.40 for the arts. Would you be willing to pay (READ EACH ITEM) for the arts, or would you not be willing to do that?

DO NOT ROTATE — READ UNTIL "YES," THEN SKIP TO Q. 18a		Willing	Not	Not
		to Pay	Willing	Sure
1. \$25 more in taxes a year.....	(11)	<u>49</u> -1	<u>50</u> -2	<u>1</u> -3
2. \$15 more in taxes per year.....	(12)	<u>56</u> -1	<u>45</u> -2	<u>1</u> -3
3. \$10 more in taxes per year.....	(13)	<u>69</u> -1	<u>34</u> -2	<u>2</u> -3
4. \$5 more in taxes per year.....	(14)	<u>69</u> -1	<u>30</u> -2	<u>1</u> -3

ASK EVERYONE

18a. In the past 12 months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Have contributed.....(15) 24-1 (ASK Q. 18b)

Not contributed.....76-2
Not sure/refused.....6-3 (SKIP TO Q.19)

18b. What kinds of arts organizations or arts funds have you contributed to?"
Any others? DO NOT READ LIST BUT MULTIPLE RECORD BELOW

1. An art museum.....(16) 24-1
2. A dance company.....9-2
3. An opera company.....3-3
4. A theater company.....20-4
5. A children's theater company.....3-5
6. A symphony orchestra.....13-6
7. A choral group.....4-7
8. A handicraft organization.....4-8
9. A united arts fund.....6-9
10. School arts fund.....(17) 8-0
11. Other SPECIFY PLAN

.....14-1
Not sure.....10-2

OTHER SPECIFY _____ (18)

_____ (19)

18c. About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past 12 months?

DO NOT READ LIST

median \$ 60.50 / /
(20-23)

\$1-5.....
\$6-10.....
\$11-15.....
\$16-20.....
\$21-30.....
\$31-50.....
\$51-100.....
\$101-200.....
\$201-500.....
\$501-1,000.....
\$1,001 or over.....
Not sure/refused.....=9999

19. Do you agree or disagree with each of these statements about the arts? (READ EACH ITEM).

ROTATE -- START AT "X"

Agree Dis- Not
Agree Agree Sure

- () 1. In order for the arts to come forth with their best and most creative efforts, the arts need to operate freely, with a minimum of government control.....(24) 80-1 17-2 3-3
- () 2. What people appreciate in the arts depends on the taste of each individual, so a wide diversity of artistic expression is desirable.....(25) 89-1 9-2 2-3
- () 3. Government can be helpful to artists in funding their work and in helping them gain recognition, but government must not dictate to the artist what the artist should create.....(26) 75-1 22-2 3-3
- () 4. In the end, good art is a reflection of the life and times of a nation and a culture, including expressions which support as well as criticize existing values.....(27) 84-1 13-2 3-3

BEST COPY AVAILABLE

20. Now, do you agree or disagree with these statements. (READ EACH ITEM)?

DO NOT ROTATE

Dis- Not
Agree Agree Sure

1. When people are deeply worried about their own plight,
they find it difficult to have sympathy and understanding
for others who are different from them.....(28) 8 -1 1 -2 2 -3
2. It is important that people learn to work together for the
good of the community, despite different backgrounds and
cultural heritages.....(29) 9 -1 2 -2 3 -3
3. Exposure to the arts and humanities gives people knowledge
about themselves and their cultural past and that of their
neighbors which helps give them confidence to overcome hard
times.....(30) 9 -1 8 -2 2 -3
4. In 30 years, a majority of our school children will come from
racial minorities, they will make up the workforce of the future
so we must be concerned with what happens to them now...(31) 9 -1 4 -2 1 -3

TO BE ASKED OF EVERYONE

F1. Is the main wage earner of this household male or female?

Male.....(32(____-1
 Female.....-2
 Male and female both equal (vol.).....-3
 Not sure.....-4

F2. How old are you? IF HESITANT, READ LIST

18 to 20.....(33(____-1
 21 to 24.....-2
 25 to 29.....-3
 30 to 34.....-4
 35 to 39.....-5
 40 to 44.....-6
 45 to 49.....-7
 50 to 64.....-8
 65 and over.....-9
 Not sure.....(34(____-0

F3. What is the last grade or level of school you completed?

No formal schooling.....(35(____-1
 First through 7th grade.....-2
 8th grade.....-3
 Some high school.....-4
 High school graduate.....-5
 Some college.....-6
 Two year college graduate.....-7
 Four year college graduate.....-8
 Postgraduate.....-9
 *Trade/technical/vocational after high school.....XXXXX
 Not sure.....(36(____-0

*
INTERVIEWER: PROBE
FOR LAST LEVEL OF
FORMAL EDUCATION
AND CODE INTO
APPROPRIATE
CATEGORY

F4. Which of the following income categories best describes your total 1991 household income?
Was it (READ LIST)?

\$7500 or less.....(37(____-1
 \$7,501 to \$15,000.....-2
 \$15,001 to \$25,000.....-3
 \$25,001 to \$35,000.....-4
 \$35,001 to \$50,000.....-5
 \$50,001 to \$75,000.....-6
 \$75,001 to \$100,000.....-7
 \$100,001 and over.....-8
 Not sure.....-9

F5. Is the head of this household presently married, divorced, separated, widowed, or never married?

Married.....(38(____-1
Divorced.....-2
Separated.....-3
Widowed.....-4
Never married.....-5
Not sure.....-6

F6. Are you of Hispanic origin or descent, or not?

Yes, of Hispanic origin.....(39(____-1
No, not of Hispanic origin.....-2
Not sure.....-3

F7. Do you consider yourself white, black, Asian, or what?

White.....(40(____-1
Black, African-American.....-2
Oriental/Asian or Pacific Islander.....-3
American Indian, Native American, or Alaskan native.....-4
Not sure.....-5

F8. How many phone lines are there in this household, not including lines used only for children, fax machines or modems?

(41-43)

Not sure.....(41(____-y

That completes the interview. Thank you very much for your cooperation!

Time Ended: _____ A.M./P.M.